

# THE RCM MAGAZINE



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# THE R·C·M MAGAZINE

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*"The Letter killeth, but the Spirit giveth Life"*

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# THE R.C.M MAGAZINE

VOLUME XXX

No. 3

## EDITORIAL

THIS number of the MAGAZINE is devoted wholly to the memory of Gustav Holst. Our usual features, which contain the news, the records and the commentary on current events, occupy their usual place, but otherwise more space than usual has been devoted to special articles written by those particularly well qualified to tell us, who had not their advantages of close personal contact with him, something of Holst's striking personality and the achievements of his well-spent life.

Dr. Vaughan Williams, his contemporary and life-long friend, pays his tribute to the sterling character of the man and the musician who in him were one. In many great men the life and the works, the character and the art, are complementary and alternating aspects of a complex personality. Holst was of a piece throughout. Mr. Jacob writes an appreciation of him as a composer; Mr. Rubbra as a teacher. Composition and teaching were his two chief claims to fame, and were widely recognised by the world at large. But they do not, even taken together, yield the ultimate secret of his influence, which has penetrated English musical life further than can be measured. Mr. Foster reveals something of its operation in describing what Holst did for amateurs. Miss Bonnett reveals something more — the silent revolution that he worked not in teaching, but in education, if the distinction may be allowed. Miss Bonnett writes as a pupil, but her story is not so much of Holst's teaching as what he did, in a more general way, for girls. Girls form the majority of music students; women are the mainstay of most of our musical institutions. The accident of sex, apart from the physiology of the larynx, is not vital to the art of music, but nevertheless, owing to our social customs, the male and the female approaches to music are not identical. Holst, by his work at Dulwich and St. Paul's, set in motion currents which have had their effect on what is done within the walls of the R.C.M. — the breaking down of the male monopoly in wind instruments is the most conspicuous example. The whole of the musical education of women has benefited from his broad vision, and I make no apology to Collegians for including the most illuminating accounts of his work elsewhere written by Miss Bonnett and Mr. Foster, both Collegians and both his pupils.

Holst himself entered College as a student in 1893, and in 1895 he was awarded a scholarship for composition. He also studied the



piano and the organ, but owing to neuritis in his hand, had to abandon any ambitions he may have had for these instruments, and took up the trombone instead. This is not the place in which to survey his career, but his connections with College were renewed in 1919 when he joined its staff and in 1924 when he was made a Fellow. We claim him with pride as one of us.

FRANK HOWES.

## GUSTAV HOLST : MAN AND MUSICIAN

By R. VAUGHAN WILLIAMS

*[Some of what follows has already appeared in the "Morley College Magazine" and is used here by kind permission.]*

SOME years ago I had the privilege of writing about Gustav Holst. I remember saying then that "perhaps he will lead us into regions where it will be difficult to follow." He may have now found in new regions that which his music ever seemed to be seeking.

All art is the imperfect human half-realization of that which is spiritually perfect. Holst's music seems especially to be a quest after that which in earthly life we can only partially fulfil.

This does not mean that his music was ever inchoate or groping. He had complete command of method. He was a visionary, but not an idle dreamer. He himself used to say that only second-rate artists were unbusinesslike.

At the same time his music has pre-eminently that quality which for want of a better word we call "mystical," and this in spite of the fact that it was never vague or meandering: in all his works, whether in life or art he was absolutely clear and definite. Indeed his music is usually robust and never shirks a definite tune when the occasion demands it. In spite of his masterful command of harmonic resource he never lets chordal complications interfere with clear outline and definite expression.

It is perhaps this very clarity which gives the "mystical" quality to his music. It burns like a clear flame for ever hovering on the "frontier to eyes invisible." We all experience at times, most of us momentarily only, a vision beyond earthly sense. With Holst this vision seemed to be perpetually present, placing him outside the makeshifts and half-heartednesses and inconsistencies and compromises and insincerities that go to make up our daily life. Everything untrue or slovenly shrinks in his presence. In his life as in his art he seemed to be standing on the verge of ultimate truth.

For this reason his music has sometimes been described as inhuman and aloof. If this means that Holst never vied with the "man with the muck-rake" we will willingly and thankfully

endorse the criticism, but for those for whom humanity means something else than morbid abnormality Holst's music is triumphantly human. A pure light always burnt in him, but he never lost sight of human possibilities; his writing is never unpractical, he demands much of his players and singers, from his singers especially, but he knew from long experience what even the most unpromising performers could achieve with enthusiasm, hard work, sure purpose and good guidance.

It was these qualities—intense idealism of conception coupled with complete realism in practice, guided by his strong sense of humanity—which made Holst a great teacher as they made him a great composer.

In early days he was strongly attracted by the ideals of William Morris, and though in later years he discarded Morris's medievalism, the "Kelmscott Club" ideal of comradeship remained with him throughout his life. He wanted to work with and teach and have the companionship of his fellow beings. The word "comrade" has nowadays lost its savour through misuse, but it is the right word to use of Holst's relations to his fellow men. To him, unselfconsciously and without any sense of propaganda, all men were brothers.

I have myself known Holst as friend and teacher for more than thirty years. When I had a new work in the beginning stages my first idea would always be to show it to him. But sometimes I let a work go without his advice and counsel. I probably felt that there was some lapse in it from the highest endeavour and I felt ashamed to submit it to that truthful gaze. When this has been so I have always regretted it. I might have suffered in my self-pride from his judgment, but both my music and myself would have been the better for it.

The gift of inspiration is perhaps not so rare as we think. What is rare is the power of final realization in picture, poem or music of that inspiration. This final realization is essential to a complete work of art. This power Holst possessed to the full. He never falters or gropes. He knows what he wants to say and says it without subterfuge or hesitation. He learnt his craft, not so much from books or in the study as from practical experience and from the nature of his material: not that he neglected book learning, and present-day students might note to their advantage that he spent several months previous to his entry at the College studying nothing but strict counterpoint. It was necessity as well as choice which brought Holst early face to face with the facts of music. Already in his student days he, like many others, had to be earning his living. He chose deliberately not to shut himself up in the organ loft or to give half-hearted pianoforte lessons to unwilling pupils, but to go out into



the world armed with his trombone, playing, now in a symphony orchestra, now in a dance band, now in a Christmas pantomime in a suburban theatre. A reminiscence of these days still lives in my mind. At the end of our summer holidays some of us students met together to tell each other how we had spent our vacation. One of us had been at Bayreuth and gave, I am sure, a highly critical appraisal of the proceedings. Others, perhaps, had been to the Dolomites or to Brittany and were doubtless very poetical about it. In all this we listeners were mildly interested, but what remained in the memory of those who heard him was Holst's enthralling account of his experiences as a member of a seaside band, enthralling because of his great human sympathy, his unique humour, his strong sense of values.

In later years other activities, teaching and conducting, added to his experience which gave him that grip of the facts of music out of which he built up his wonderful technique. To many men this constant occupation with the practical side of art would have been a hindrance to inspiration, but to Holst it seemed to be an incentive. The fact that his creative work had often to be crowded into the few weeks of summer vacation gave him his great power of concentration and intensified his will to evoke at all costs those thoughts that lay in the depths of his being.

Holst had no use for half measures whether in life or art. What he wanted to say he said forcibly and directly. Like every other great composer he was not afraid of being obvious when the case demanded it—nor did he hesitate to be recondite on the right occasion. But whether he gives us the familiar chords and straightforward tunes of "Jupiter" or leads us to the remotest confines of harmony as in "Neptune" his meaning is never in doubt; he has something to tell us that only he can say.

I used sometimes to think that Holst occasionally pushed his love of definiteness too far. I remember once discussing "Egdon Heath" with him. I suggested that the very clearness of the melodic outlines of that piece were at variance with its atmospheric nature; indeed that less robust melody would have been more successful in impressionistic suggestion. Holst, on that occasion lived up to his own maxim "Always ask for advice, but never take it." I am glad that he did so for I now see that a less clear melody would have softened and thereby impaired the bleak grandeur of its outline.

Some timid-souled people, I believe, find his melody too strong and his rhythm too pungent for their effeminate taste. However this may be no one can ignore it. Whenever he puts pen to paper the signature "Gustav Holst" is clear to read in every bar of the music.



## HOLST THE COMPOSER

By GORDON JACOB.

IT has been said, not without some measure of truth, that British composers as a whole lack the power of "putting their music across." This is not due to any deficiency of technique (for instance, most British composers are excellent orchestrators), but can be put down to the national characteristics of self-depreciation and horror of display.

Yet the three great composers whose loss we mourn this year, modest though they were, all possessed this power to a marked degree, though the music of Delius depends far more on the co-operation of a sympathetic interpreter than do the more direct, but none the less admirable styles of Elgar and Holst.

Holst's activities as a composer may be said to begin in earnest with a one-act opera, *The Revoke* (Op. 1), composed in 1895 — the year in which he gained his composition scholarship at the College. From then onwards he produced a steady output in spite of the claims of other forms of activity, his early works containing examples of opera, choral and orchestral music, songs and chamber music for wind instruments. Curiously enough, in view of his early promise as a pianist, he was never attracted by the pianoforte as a solo instrument, either at this or any period of his career.

In 1903, we come to his Op. 17, *King Estmere*, a ballad for chorus and orchestra which is still occasionally performed, and in 1906, he wrote his justly popular *Marching Song*, and *Country Song*, for orchestra (Op. 22). In the same year he wrote an opera (unpublished), entitled *Sita* which, with the symphonic poem *Indra*, shows his early bias towards Oriental mysticism.

After this, we reach more familiar ground with the *Rig Veda Hymns*, in 1907, the year in which he composed his *Somerset Rhapsody*. The chamber opera *Savitri* followed in 1908, though it had to wait until 1916 for its first performance. Four groups of Choral Hymns from the *Rig Veda* occupied the years 1907-1912, but many other things were written during this period, notably the Oriental Suite for Orchestra, *Beni Mora*, the two Suites for Military Band, and the Two Psalms for chorus, strings and organ.

In 1913, appeared one of Holst's most well-known and popular works, the *St. Paul's Suite* for strings, and in 1914, the fine but neglected *Dirge for Two Veterans* for male-voice chorus and Brass. *The Planets Suite* belongs to the next year, 1915 (though its composition occupied considerably more than one year — "Mars," for instance, being pre-war), followed by *The Hymn of Jesus*, 1917, the *Ode to Death*, 1919, *The Perfect Fool*, 1921, the Fugal Overture, 1922, the Fugal Concerto for Flute, Oboe and Strings, 1923, and the one-act opera *At the Boar's Head*, and the Choral Sym-

phony, 1924. In 1916, some of his best known part-songs were written, also the Four Songs for Voice and Violin.

During the last ten years of his life Holst produced less music than had hitherto been his custom. This was, no doubt, due in large measure to the accident which occurred in 1923, and which was followed by insomnia and other miseries inimical to creative effort. This period, however, gave us much of interest, including the choral ballet *The Golden Goose*, another ballet *The Lure*, *Egdon Heath* for Orchestra, the Concerto for Two Violins and Orchestra, the Humbert Wolfe Songs, the Choral Fantasia, the Prelude and Scherzo for Orchestra called *Hammersmith* (originally written for Military Band), and a Suite for Brass Band written for the Crystal Palace Brass Band Festival. His last published work appears to have been a set of highly experimental and interesting Canons for Female Voices, some with, and some without, pianoforte accompaniment.

Holst, like Elgar, and unlike Delius, was a practical musician from boyhood. He learned much from that fount of wisdom, Sir Charles Stanford, but still more in the hard school of practical experience. This fact, added to native instinct, enabled him to place every note in his scores where it would produce the maximum effect with the minimum effort. He and Elgar are unrivalled as orchestrators among British composers (brilliant scorers though so many of them are), and indeed have few peers in that line in the world. Yet how different were their methods. Elgar delighted in grand ceremonial sounds and in luscious brimming sentiment. His scores abound in opulent sonorities begotten of rich mixtures of instrumental timbres. Holst never used two instruments where one would suffice, and hence his scores glitter with pure colour. Yet, in his cunning, he would sometimes use two instruments where anyone else would only have used one, for example, in the opening theme of the *Hymn of Jesus*, where two trombones in unison play softly, unaccompanied, for greater confidence and smoothness.

Yet wonderful craftsman though he was, all Holst's mature works bear the stamp of the urbane and fastidious artist, to whom a mere display of virtuosity was repugnant. Every new work was to him an adventure and the solution of its particular problems an addition to his experience.

After the resounding success of *The Planets*, he could, if he had chosen, have consolidated that success by means of a facile self-repetition. But he must have realised that in that brilliant work he had sailed near the wind of mere technical display, for he followed it up with works of much less obvious and more subtle appeal. It is only in the ballet music in *The Perfect Fool* and in the Scherzo of the Choral Symphony that he harks back to the style of "Jupiter."

Holst's music derives from two amazingly different sources—



Eastern mysticism and English folk-song. From the first he got his rhythms and his colours, and from the second his melodic shapes. His mind was not naturally melodic, but harmonic and colouristic, and it needed fertilization from folk-song before it could produce melody. In several of his works, indeed, he did not trouble to invent his melodic material, but was content to use actual folk-melodies. From his non-melodic nature it follows that he was not naturally a contrapuntist and therefore a potent means of thematic development was long denied him. He realised this as he grew older, and some of his later works are written in fugal and other definitely contrapuntal forms.

In the works of his last period he sought and achieved an austerity and economy of means which could not have been predicted of the composer of "The Planets" and, if the line between austerity and bleakness was sometimes crossed, these works certainly have a dignity and a kind of statuesque beauty which place them on a plane far removed from the too-much-protesting fury of some contemporary music. It is significant that he was much fascinated by the eerie hints and whispers of the music of Anton Webern.

Holst was adventurous to the last. For him there were always "fresh woods and pastures new." His last work, the set of canons referred to above, is an experiment in polytonality based on principles of euphony, not cacophony.

No one can predict exactly where posterity will ultimately place Holst's music, but we can be sure that his unswerving devotion to the highest ideals of art combined with his consummate technical skill will earn for him an enduring place in the temple of Music, and that audiences for many years to come will listen rapt to *The Hymn of Jesus*, the *Ode to Death*, *Savitri*, "Mars," "Saturn," "Mercury" and "Neptune," and many of the beautifully-wrought part-songs.

## HOLST THE TEACHER

By EDMUND RUBBRA

PASSIONATE convictions on the part of a creative artist towards his own art often limit the effectiveness of his powers for guiding the young mind to personal expression. This limitation is understandable when one considers what subtle rejections and acceptations are involved in building any work of art which will be truly representative of the mind and spirit of its creator. Our rejections, when used by another, will incline us to condemnation, and the appearance elsewhere of our acceptations will move us to praise. Composer-critics, and some sort of criticism is of course at the base of all teaching, are, like Debussy, notoriously biased in their

judgments. (This does not, of course, take away from the entertainment value of their writings.)

Such a bias was, however, singularly lacking in the teaching of Gustav Holst. If in his own music there is implicit a wholesale condemnation of the Wagnerian stock-in-trade, the dominant seventh and its numerous progeny, yet he would never condemn its use in the work of another, *if that use was justified by the context*. It may be argued that his advocacy of the direct and uncompromising speech of the Tudor and Elizabethan composers led him to look with suspicion upon music that obtained its effect by more devious ways. Yet in nine cases out of ten this suspicion would be justified, and the pupil's work would be decidedly better for the cathartic advice of the teacher.

And how we all joyed in accepting this advice! With what enthusiasm did we pare down our music to the very bone! For it must be remembered that the period of Holst's teaching work at the Royal College of Music coincided with those electrically-exciting after-war years when the god Stravinsky reigned in his heaven and all was right with the musical world. Mr. R. O. Morris had to escape to the only room in the College (No. 21 in the basement) where he could teach counterpoint without the deafening distractions of *Le Sacre du Printemps* played on two pianos. (I admit I was the principal culprit in this matter.) Arthur Bliss had written his joyous but immature *Rout*, *The Planets* were becoming known, and the Russian Ballet's 1921 entry so stirred us to further enthusiasms that Prokofieff's *Chout* was added to our two-piano repertoire. Our own work under such a stimulus was bound to be imitative. Constant Lambert, still in his 'teens, came armed with the score of *Green Fire*, and Gordon Jacob appeared with a ballet whose forgotten title I am sure will not be recalled to me by the composer. If most of the output was derivative, yet its fresh vitality and directness of speech augured well for the future of English music.

It may be imagined, then, how we welcomed a teacher who often came to lessons weighted, not with the learning of Prout and Stainer, but with a miniature score of *Petrushka*, or the then recently-published Mass in G minor of Vaughan Williams. When this happened we eagerly forgot our own problems in studying the technical and musical delights of mature music. Holst's innate modesty prevented him from using his own music as a text for a sermon on craftsmanship. Since, however, all his publications were impatiently anticipated by his students, and welcomed with delight when they did appear, the absence of any of them at a lesson was far from being a sign of our own ignorance of what they could teach us.

There was no didacticism in Holst's method. Each problem of musical texture, or of form, was solved without recourse to any



academic measuring-rod. Moreover, each solution was the individual work of the pupil, for I do not remember that Holst added a single note of his own to any of his pupils' scores. His suggestions were most often directed towards the removal of a fault common to budding composers, an excessive use of notes: but even this enthusiasm for over-loading the score had to be curbed by the pupil himself according to his own convictions and not according to those of the teacher. The advantage of this procedure was that each finished work of the pupil embodied a real experience in composition, and was not a mere patchwork evolved by the master from the pupil's ideas. It was moreover an invaluable experience in craftsmanship, in ease and lucidity of expression. Holst favoured the use of the word "craftsmanship" rather than "technique," because for him it assumed a relationship with the formative power of the germ-idea. Technique, on the contrary, was a non-organic functioning of the intellect upon objectively conceived material. Whether this distinction has a meaning for others it is impossible to say, but it is certain that the word "technique" is often used confusedly by critics as if it were a distant relation instead of the twin-soul of an idea.

Holst never insisted that the pupil should bring fresh work at each lesson. He realised the irregular recurrence of those seemingly barren periods in any creator's life, and the pupil was therefore freed from the strain and anxiety of forcing out unfelt ideas. If no original work was forthcoming, then the lesson could be spent in any number of delightful and profitable ways, for Holst was never at a loss to show how surprise and delight could be mingled in a lesson. There might be a score to read through, either a Beethoven Symphony (how he enjoyed uttering his unorthodox opinions about the scoring of Beethoven!), a Brahms orchestral work (he used to say that the scoring of the Brahms-Haydn Variations were perfect in aptness), or a modern work. He might on the other hand arrange for a performance of one of the pupil's works, and this he would set about doing with as much genuine enthusiasm as if the work were his own. Holst had the rare gift of identifying himself completely with another's work: his insight was at times almost clairvoyant. His interest in his pupils' work would not cease when the lesson was over: he has been known to brood over a pupil's difficulties to the extent of initiating a correspondence upon the matter.

If the pupil were a pianist, Holst would frequently ask to hear new works. His fine-edged critical faculty would not often allow him to bestow undeserved praise upon them, but one always felt his keen interest.

His period of teaching at the Royal College, all too short as it was, exercised a remarkable influence. His own vision was so wide-eyed, and his own sincerity so unequivocal, that to have been in contact with him was an experience one would not willingly have missed, and it is a tribute to his teaching to say that none of his composition pupils have turned out works that might have been "chips from the master's work-shop." He had the faculty of helping a pupil to find himself: this he did, not by the more usual but less fruitful relationship of master and pupil, but by a real companionship of intellect and of ideas. This companionship was obtained not by stooping to the pupil's level; rather was it that in Holst's presence one felt one's own musical stature heightened and one's powers strangely augmented. Is not this the hall-mark of a great personality?

## MR. HOLST IN SCHOOL

By IRENE BONNETT

"OTHERS have written about Mr. Holst's work as a Composer, and we are very proud of that: but we shall think oftenest about our Friend and Teacher." The truth of this quotation from a memorial notice in the "Paulina" magazine becomes very clear as I think of Mr. Holst's work at schools where he taught girls. As I was one of his pupils at St. Paul's Girls' School from 1909 to 1916, these will be mainly personal recollections; but as the experience of his wonderful teaching was shared by so many of his girl pupils at St. Paul's from 1905, until his death this year, and earlier at the James Allen Girls' School, Dulwich, they will serve as some sort of record of that important part of his life when he was indeed our "Friend and Teacher."

His influence upon my own life, subconscious at the time, began with my hearing his music to *The Masque of Dame Christian* which was first performed in the year I entered school. This music, which is not heard outside, made a very great impression and still seems to me among the most beautiful of his compositions; and I know that the unaccompanied hymn, *Oh let us render*, is enshrined in the hearts of all Paulinas.

It was during my first week at school that I was sent to a singing class and so met Mr. Holst. It was quite a new experience to come in contact with such a vital personality. His looks did not suggest his power. He was thin and looked shy; he was rather short-sighted, and his voice was so exceedingly quiet in class that his laughter came as a surprise. It was the most robust thing about him, and how infectious it was! We always felt we were having a good time and that singing



was the most worth-while thing to be doing ; that was why he could always get the best out of us. His insistence on good breathing, strict rhythm and clear words set a standard which was perhaps less general then than it is to-day ; and I think that many teachers and choir trainers owe something to him for this pioneer work.

We progressed gradually until at about the age of sixteen we were singing motets by Palestrina and Lasso almost at sight. "Laudate Pueri," our book of these motets, was our Bible, and our enthusiasm was great. Mr. Holst also introduced us to the madrigals just then being brought out by Dr. Fellowes, and at the same time gave us a lot of national and folk songs. We sang some of his earlier part-songs, beside arrangements of folk songs, some by himself and some by his pupils, for he had begun to teach us to do this for ourselves. For orchestra we had the *Marching Song*, the *Country Song*, and the *St. Paul's Suite*, which was specially written for us, and therefore a source of much pride.

The school orchestra was taken over by Mr. Holst in 1911, and grew from a small body of strings to a strong force, complete with wood wind, timpani and percussion. Here again I think of him as a pioneer, for his introduction of the wind opened this branch of music to women, of whom a number have now made their mark as players of wind instruments. The music we played in the school orchestra included Haydn Symphonies, a lot of Purcell and Bach — and a strong dose of Strauss Waltzes ! Later on more ambitious schemes were undertaken, including a complete performance of Bach's cantata *Sleepers wake !* with duets arranged for girls' voices. Parts of the *Christmas Oratorio* were also given.

Gradually, in addition to small and more intimate works, often written especially for us, we became aware of his growing reputation in the outside world, and often heard performances of his works by the Oriana Choir and at the Philharmonic concerts. The *Rig Veda* songs and the *Beni Mora* suite are some of the earliest I remember. Miss Lasker and Miss Day, piano mistresses at school, gave us brilliant performances on two pianos of his latest compositions, and we became familiar in this way with *The Planets* before they were given on the orchestra. The summit of achievement seemed to have been reached when we went to the Queen's Hall to take part in the choir for *Neptune*. That was one Sunday morning in 1918, just before he left us to go to Salonika. None of these events ever took his interest away from his school work, nor did he ever let us feel that our work was less important than his.

While we were still at school he linked us up with as many interesting things as he possibly could, and allowed us to share with Morley College students in the pleasures of his Whitsun Festivals.

He was a splendid leader on such occasions and made everyone happy.

We ran our own Musical Society, and it was our greatest joy to have him at our meetings, so little did we fear doing things before him and so much did we enjoy his terse but illuminating speeches. He could be crushing in his criticisms, but he was never unkind or cynical.

With his natural modesty, Mr. Holst would have disclaimed any talent for letter writing, and yet, if for nothing else, his old pupils would remember him for those wonderfully inspiring notes which unfailingly arrived at critical points in our lives. The occasions seem trivial enough now — just the passing or failing of an exam. or perhaps a despondent mood — but they loomed large then, and Mr. Holst with his genius for understanding others and with his true unselfishness, would always find time to come to our aid. Here is an extract from a letter to one of his composition pupils who had just missed a scholarship:— “I wish I could devote myself to giving you a nice week-end! But the truth is that failure is a most important part of an artist’s training and one that you cannot afford to do without. So I fear you will have to learn every sort of failure, and my experience is that the sooner you begin the sooner you get used to it! I’m looking forward to great things from you in the autumn.” To another, just about to take an exam., he wrote: “The only real advantage in passing an exam. is that you’ve done with the silly old thing, anyhow . . . I hear that you are troubled about your musical prospects. Of course you are — we all are — it’s part of the game . . . But your present state of mind is *absolutely ideal* for a student — you could not better it if you tried.” Words like these helped to give us a saner outlook, and a better judgment on the real values in life. He hated insincerity.

As a summary of what he meant to us it would be difficult to find a better than the words of the Bishop of Chichester at the Memorial Service:—

“Just remember how marvellously he believed in his pupils and friends, and how, because of that belief he was able to get the very best out of them, and often a very best of which neither they nor others had supposed them capable.”

## HOLST AND THE AMATEUR

By ARNOLD FOSTER

ALL his life Gustav Holst worked unsparingly in the cause of amateur music. He believed intensely in the value of music-making as an important influence in creating a healthy social life in the community. It is doubtless due to this belief that his most important work as a teacher was done among the working



people who attended such institutions as Morley College and the Passmore Edwards Settlement. It would be quite safe to claim, I think, that Holst was one of the greatest forces in musical education of our generation. Besides his work at the institutions mentioned above, one has only to think of the hosts of young people who came under his influence at the St. Paul's and James Allen's Schools for Girls to realise how far-reaching this influence was. Such men as Holst, Sir Hugh Allen (amongst Oxford undergraduates) and W. Gillies Whittaker (at Newcastle-on-Tyne) have done vital work by their personal influence towards the creation of the type of musical amateur England most needs. That type is the person to whom music is a necessary constituent of life—not a pleasurable luxury to be indulged in on odd occasions. These people form the backbone of the real musical life of our country. They also make the best and most intelligent listeners and are not swept off their feet by the latest craze of the concert halls. They are, in fact, amateurs in the proper sense of the word, lovers of music. Holst himself was an amateur in this sense all his life. No one enjoyed music more keenly than he did and he passed on this capacity for enjoyment to his students. Herein lies one of the secrets of his success as a teacher. Another was that he never relaxed his high professional standard when dealing with amateurs. He expected everyone to give of their best and by his own untiring hard work, leadership and enthusiasm, he led his students to astonishing achievements. Yet, so great was his practical knowledge that he always knew where he could drive his students to achieving perfection and where (owing to their technical limitations) to attempt to do so would lead to discouragement and disaster. Many an enthusiastic professional comes to grief in his dealings with amateurs in forgetting to take this subtle point into account.

Thoroughness in organisation was another of Gustav Holst's remarkable qualities. Nothing was ever left to chance, every detail of any scheme was worked out before it was undertaken. One result of this thoroughness was that no time was ever lost at rehearsals. He always gave much time and thought to the choosing of music for his amateur choirs and orchestras. He hated unpunctuality and was never absent from his job except through illness. By such constant attention to details he avoided that terrible bugbear of all amateur activities—slackness.

Future histories of the music of our times will assuredly have to describe Holst equally as "composer and teacher." The term "teacher" however, is quite inadequate to describe Holst's relationship with his students. He was more an inspired leader,

and just as he considered no sacrifice too great for the cause of music, so likewise they considered no sacrifice too great to follow where he led. He was never more happy than when, surrounded by a band of devoted amateurs, he helped them to make music in some village church at the Whitsuntide week-end, simply for their own pleasure. An audience did not matter. The spiritual force of such inspiring leadership is sure to be a lasting one. It was my good fortune to be able to spend a week-end in July last with some of his old students at a lovely guest-house in Sussex where, only a year before, another such party had the honour of first trying over his new *Canons for Female Voices* under his own direction. On the Sunday we set off for a long tramp over the downs, one haversack filled with "cats," another with music. At each halt madrigals and motets were sung. There was something very satisfying in singing examples of our great Tudor heritage of music on the top of Blackdown on a beautiful English summer's day. How Holst would have loved to have been there!

Gustav Holst's connection with amateur musicians had an important influence on his own career as composer. A number of his smaller works were written expressly for his Whitsuntide singers and players and for Morley College. Thus, Holst revived the tradition of the seventeenth and eighteenth century composers who wrote music because it was needed and for whatever forces were available for its performance. There is a moral here for the modern composer would he but follow it.

Holst carried out many charming ideas in connection with his amateur music-makers. At the tercentenary of Weelkes's death he took his Morley Choir to St. Bride's Church, Fleet Street, where Weelkes is buried, to sing a programme of Weelkes's music. The lovely motet "Let thy merciful ears" was included. It had just been unearthed by Dr. Fellowes and was sung then for the first time for some three hundred years.

On the occasion of Dr. Vaughan Williams's fiftieth birthday, Holst and a party of his singers assembled secretly in Dr. Vaughan Williams's front garden and sang a round specially composed in honour of the event by Jane Joseph. In such ways as these did Gustav Holst demonstrate his belief in the joy of musical fellowship.

His memory will ever remain with those who worked with him as a lasting inspiration.









## IN MEMORIAM GUSTAV HOLST

**M**R. HOLST died in a London nursing home on 25th May after a severe operation. His ashes were interred in Chichester Cathedral on 24th June. The Whitsuntide Singers and the Cathedral Choir conducted by Dr. Vaughan Williams sang Holst's carols, "This have I done for my true love," and "Turn back, O man," the *Kyrie* of Vaughan Williams's G minor Mass which is dedicated to Holst and the Whitsuntide Singers, the *Sanctus* from Charles Wood's Mass and Vaughan Williams's "Let us now praise famous men." A memorial service was also held in London a few days previously (19th June), at St. John's, Westminster, when the music was led by a choir of girls from St. Paul's School. The Bishop of Chichester and Canon Barry officiated; the R.C.M. was officially represented by Lord Palmer and unofficially by many Old Collegians.

A memorial concert was broadcast by the B.B.C. from Studio 10 on Sunday evening, 22nd June, when Dr. Adrian Boult conducted the following works: "Danse Rustique," "Scene de Nuit" and "Carnival" from the *Suite de Ballet*, Three Hymns from the Rig Veda, "A Dirge for Two Veterans," *Egdon Heath*, *The Ode to Death*, and "Turn back, O Man." The concert was prefaced by a short address from Dr. Vaughan Williams.

A scholarship in memory of Holst has been founded at Ottersham College (Surrey) for a boy of Public School entrance age. The scholarship is for violin and is tenable for three years.

Miss Imogen Holst has presented to the College her father's trombone (mentioned by Dr. Vaughan Williams in his appreciation on page 80). It has been placed in the showcases in the concert-hall opposite to that of Elgar, which has also been given to the College.

The portrait which is reproduced in this number of the *MAGAZINE* by permission of Miss Vally Lasker, was the last photograph taken of Holst about nine months before he died.

## THE ROYAL COLLEGIAN ABROAD

Mr. Victor Hely-Hutchinson was appointed to the Peyton Barber Chair of Music at Birmingham University on 31st May, and has therefore relinquished his post with the B.B.C.

Professor Shera was made Public Orator of Sheffield University on June 21st.

Sir Henry Hadow presided at the opening ceremony at Ingham Memorial House, the new headquarters of the London School of

Dalcroze Eurhythmics at 37 Fitzroy Square, W., on 14th July. Sir Hugh Allen presided at the luncheon held afterwards at Frascati's Restaurant, Oxford Street.

Mr. Eugene Goossens is now in Paris and has been made a Chevalier of the Legion of Honour for services in connection with French music.

Sir Walford Davies had the freedom of Oswestry, his native town, conferred on him on 27th September.

Drawings of the reliefs, wall paintings and inscriptions of the Temple of Sethos I at Abydos by Miss Amice Calverley were among the exhibits shown at the rooms of the Palestine Exploration Fund, 2 Hinde Street, Manchester Square, from 17th September to 13th October as a result of further discoveries made by the Egypt Exploration Society at Tel-el-Amarna. They have also been published in book form by the University of Chicago under the editorship of Dr. Alan Gardiner.

Mr. Topliss Green played in a cricket match, Actors v. Musicians at the Hampstead Cricket Club in aid of the Musicians' Benevolent Fund on 27th July.

Dr. Adrian Boulton wrote a letter to *The Times* of 5th June advocating athletic dress for conductors. [Observation has not so far led us to believe that he has as yet discarded the more conventional evening dress.—ED.]

### LONDON

WORKS.—Vaughan Williams's *Magnificat* was one of the works sung by the Philharmonic Choir at the Queen's Hall, on 1st May. E. J. Moeran's "Joyce" cycle of songs was sung at a chamber concert of the R.A.M. New Music Society at the Royal Academy of Music on 24th May. At the Oriana Madrigal Society's concert at the Æolian Hall on 5th June, three of Parry's "Songs of Farewell" were sung in the second part of the programme, which also included Holst's setting for male voices of Hardy's "Homecoming" and settings of Bridges by R. O. Morris. As an interlude some country dance arrangements by Imogen Holst were played by the Pipers' Guild Quartet.

Mr. C. Thornton Lofthouse is director of the Music Association of University College and Hospital. On 1st March, part of Bach's B minor Mass was performed with Miss Margaret McArthur as alto soloist; in the second part of the programme the "Charterhouse" Suite, by Vaughan Williams, and "The Rio Grande," by Constant Lambert, were given.

On 2nd July, the Westminster Abbey Special Choir devoted a festival Evensong in the Abbey to the commemoration of Stanford.

At the Music Department of the Oxford University Press on 20th June a recital was given of music by composers born between 1903 and 1917. A quartet by Robin Milford was one of the items, and among the players were Miss Rebecca Clarke and the Portland String Quartet (Messrs. Alan Bartlett, Ralph Nicholson, Misses Violet Brough and Barbara Amor-Wright).

Elizabeth Maconchy's "Hymn to God the Father" and Howells's "Hæc Dies" were among the unaccompanied works sung by the Tudor Singers on 27th June at St. Margaret's, Westminster.

OPERA AT COVENT GARDEN.—Miss Betsy de la Porte appeared as a Rhine-maiden in *Das Rheingold* and a Valkyrie in *Die Walküre*; Miss Ruth Naylor as



Musette in *La Bobème*, and Mr. Trefor Jones as Kunz Vogelgesang in *Die Meistersinger*.

OPERA AT SADLER'S WELLS.—The Misses Sybil Crawley, Betsy de la Porte, Ruth Naylor, and Messrs. Clive Carey, D. Morgan Jones, Roderick Lloyd, and George Hancock took part in the first performances of Collingwood's *Macbeth*, on 12th, 14th and 18th April. Miss Ruth Naylor also played Rosina in *The Barber of Seville* produced by Mr. John B. Gordon.

Miss Betsy de la Porte, Miss Ruth Naylor, Miss Susan Turner, Mr. John Greenwood, and Mr. Roderick Lloyd took part in *The Snow Maiden*, on 25th September, which was produced by Mr. Clive Carey.

At the Glyndebourne Opera Festival in May, Mr. Morgan-Jones took the part of Curzio in *Figaro*.

Mr. Guy Warrack conducted for the Chanticleer Company's production of Cimarosa's *The Secret Marriage*, at Eton College and elsewhere.

Mr. Walter Glynn took part in *The Golden Toy* at the Coliseum.

PIANO.—Mr. Evelyn Howard-Jones took part in a joint recital at the Grottrian Hall on 10th May; Mr. Kendall Taylor gave a recital at the Wigmore Hall on 12th May; Mr. Angus Morrison gave a recital at the Ballet Club on 18th June; Miss Kathleen Long assisted in a Chamber Concert at Wigmore Hall on 26th June; and Miss Freda Swain shared the accompanying at Miss Braham's concert which included her own "Mexican Folk Dance," at Æolian Hall, on 10th May.

STRINGS.—Miss Edith Churton shared a joint recital on 2nd May, at Grottrian Hall; Miss Thelma Reiss assisted at a concert at the Grottrian Hall on 20th May; Miss May Harrison played at the Kensington Music Club's concert at Leighton House on 6th June, one item being Herbert Hughes's Two Folk-tune Studies—(a) "The Forlorn Queen"; (b) "Jig and Slip-jig." The Kutcher Quartet gave a recital at Wigmore Hall on 14th June, one item being Phantasy Quartet, op. 12, by Goossens.

SINGERS.—Miss Grace Bodey and Mr. Trefor Jones took part in a performance by London University Students of Bach's B minor Mass, conducted by Mr. C. Thornton Lofthouse, at the R.C.M. on 17th May. On 11th May, at Leighton House, a song recital was given by Miss Audrey Langford, assisted by Mr. Frederick Riddle (viola) and Miss Constance Farrington (piano). Miss Mabel Ritchie sang in a Bach programme at St. Martin-in-the-Fields on 3rd June, under the direction of Mr. Arnold Goldsborough. Mr. Keith Falkner gave an hour of English Song at Æolian Hall on 13th June, which included songs by Parry, Charles Wood, Stanford, Butterworth, Vaughan Williams and Armstrong Gibbs. Miss Helen Henschel was one of the soloists at a 12 o'clock concert at Wigmore Hall on 14th June. Madame Sarah Fischer gave a song recital at Wigmore Hall on 20th June.

WIND.—Mr. Charles Souper gave concerts of music for the flute on 18th March and 1st July, at 32 Gunterstone Road, W.14. On the latter date he played Holst's Fugal Concerto for flute and oboe (Mr. David Griffiths), and Miss Celia Turrill, mezzo-soprano, assisted.

Mr. R. E. Bryant played in a sonata for horn and in the Beethoven Septet on 12th July, at the Oxford and Cambridge Musical Club.

ORGAN.—Mr. Pearce Hosken gave a series of weekly mid-day recitals at King's Weigh House, beginning in 1932. He inaugurated Winter concerts which took place at the same Church from October, 1933, to March, 1934. Vaughan Williams's *Magnificat* was the final work performed. Charles Wood's *St. Mark's Passion* was also given. Mr. Hosken gave two lecture concerts for teachers at Messrs. Novello & Co's, when a ladies' choir sang unison, two, three and four part songs by Howells, Coleridge-Taylor, Dunhill and others.

**LECTURE RECITALS.**—Mr. Graham Carritt, assisted by Miss Rose Morse, presented his fourth programme at the Grottrian Hall on 31st May. The subject was Twentieth Century Music, represented by French songs, English and French piano music. Among the English items were, "Sir Hugh's Galliard" and "de la Mare's Pavane," by Herbert Howells. The same two artists also gave a lecture-recital at King's College, London, on 3rd May on Modern English Song, with special reference to Vaughan Williams.

**THE PROMS.**—College composers were represented in the Promenade programmes between 11th August and 6th October, by the following works: Three Movements from "The Planets" and "A Somerset Rhapsody," by Holst; Sinfonietta, by Eugene Goossens; Conversations for pianoforte and orchestra, by H. Walford Davies, with the composer at the piano; Legend, for piano and orchestra, by John Ireland, Symphonic Rhapsody; "Mai-Dun," also by Ireland, and conducted by the composer, and his piano concerto played by Miss Helen Perkin. The winning overtures of the *Daily Telegraph* Competition, 1934, were given, which included Frank Tapp's "Metropolis," second prize (first performance). Arthur Benjamin's violin concerto, a first concert performance in London of E. J. Moeran's Suite, "Farrago"; Frank Bridge's Dance, "Sir Roger de Coverley" and Suite, "The Sea"; Coleridge-Taylor's Rhapsodic Dance, "The Bamboula"; Butterworth's Rhapsody, "A Shropshire Lad"; Constant Lambert's "The Rio Grande," conducted by the composer, with Mr. Angus Morrison at the piano; and Stanford's Overture, "Shamus O'Brien," were played in the course of the season.

A Vaughan Williams concert was given on 27th September; the works included were Fantasia on a Theme by Tallis; Fantasia on "Greensleeves" and a Quodlibet on "The Running Set" (first concert performance in London), both conducted by the composer; "The Lark Ascending" (violin, Miss Marie Wilson); Songs of Travel, sung by Mr. Keith Falkner; and A London Symphony, conducted by the composer. The concert ended with "Procession," by Herbert Howells.

Among the soloists the following played piano concertos: Miss Irene Kohler, Symphonic Variations by César Franck; Mr. Howard-Jones, Beethoven No. 1 in C; Mr. Kendall Taylor and Mr. Edwin Benbow in a Bach programme; Miss Kathleen Long, Mozart in G.

Other instrumentalists were: Misses May and Beatrice Harrison, in Delius's Double Concerto; Miss Thelma Reiss, in Haydn's Concerto in D; Miss Isolde Menges in a Brahms programme; Mr. Robert Murchie as flute soloist in two Bach programmes.

Singers were: Mr. Keith Falkner in Bach and Wagner; Mr. William Parsons in Berlioz; Miss Dorothy Silk in Bach; Mr. Stuart Robertson in Bach and Handel; Mr. Trefor Jones in a Russian programme.

### PROVINCIAL

**PETERSFIELD.**—The 29th Musical Festival took place on 23rd-26th April. The following Old Collegians took part: Dr. Adrian Boulton (conductor); Miss Joan Elwes, Mr. Keith Falkner, Mr. Trefor Jones and Mr. Stuart Robertson (singers); Mr. Léon Goossens (oboe); Mr. Leslie Heward (pianist); Miss Marie Wilson (violin); Mr. Bernard Shore (viola); Mr. Arthur Trew and Mr. Arnold Goldsborough (judges). Among the works performed were *Toward the Unknown Region* and *The Lark Ascending*, by Vaughan Williams.

**TENBURY.**—Mrs. Swann (Helen M. Young) took the part of Ramina in two performances of Mozart's *Magic Flute*, given by the staff and boys of St. Michael's College, Tenbury, on 15th and 16th May.



OXFORD.—At the Somerville College Musical Society's concert on 27th May, Mr. Ronald Onley and Miss Irene Crowther played violin and piano sonata No. 1 in E minor, by Eugene Goossens.

SUSSEX.—The Chichester Orchestral Society gave its 35th concert in the Assembly Room on 31st May, when Mr. Norman Demuth conducted a first performance of his "Merciles Beaute," a triple roundel for medium voice and strings. Among the other items of the programme were Holst's St. Paul's Suite; Balletto Intrada (from Suite for strings) by Dunhill, and Sketch "By the Tarn" by Eugene Goossens. Miss Veronica Mansfield was the singer.

Vaughan Williams's *Towards the Unknown Region* was one of the chief works performed in Chichester Cathedral on 3rd June, by Petersfield and other Hampshire choral societies, under Miss Kathleen Merritt. Mr. Léon Goossens played in a Handel concerto for oboe.

The choirs of Chichester, Winchester and Salisbury Cathedrals met on 2nd August for their annual festival. Sir Walter Alcock gave an organ recital before the choral service. "Turn back, O man," by Holst, was one of the items performed.

CANTERBURY.—Dr. Boulton conducted the orchestral concert in the cathedral at the festival beginning on 10th June. Miss Thelma Reiss played the violoncello at the Friday concert.

SALISBURY.—At the dedication on 23rd June of the rebuilt organ in the cathedral, Sir Walter Alcock gave an organ recital after the service. On 25th June Parry's *Blest Pair of Sirens* and Alcock's "And I heard a great voice" were performed. On 29th, Dr. H. G. Ley of Eton gave an organ recital.

WINDSOR.—The choir of St. George's Chapel made festival on 28th June by giving two recitals of choral music in the nave. This scheme was initiated a few years ago by Sir Walter Davies, and his successor, Dr. W. Harris, has continued it. Dr. Harris and Dr. Ley shared the conducting and played organ solos by turns. The programme began with an organ solo, "Ye boundless realms" by Parry; other items were Prelude on "St. Mary" by Charles Wood; Extemporisation on "Fidelis" by Percy Whitlock; Four Songs for voice and violin by Gustav Holst; Stanford's unaccompanied motet, "Eternal Father, Who didst all create"; Vaughan Williams's organ prelude No. 2; an unaccompanied anthem, "The Lord's Prayer" by Henry G. Ley; the funeral anthem composed for the Duke of Clarence by Parratt; motet, "Love of love, and Light of light," by William H. Harris; and "Sanctus," composed for the coronation of King George V, by Walter G. Alcock.

BOURNEMOUTH.—At the eighth Musical Competition Festival held 30th June to 7th July the team of adjudicators included Dr. C. Armstrong Gibbs, Mr. Bernhard Ord, Mr. Topliss Green and Mr. W. H. Reed. The following Old Collegians took part in the summer symphony concerts given by the municipal orchestra: Miss Irene Kohler on 8th August and Miss Audrey Piggott on 19th September. The programmes of these concerts contained: A London Symphony, by Vaughan Williams (22nd August), and Concert Overture, "The Feast of St. Benedict," a first performance, by Percy Whitlock (12th September). Sir Dan Godfrey conducted his farewell concert in the Pavilion on 26th September, at which Mr. Cyril Smith played Rachmaninov's Concerto No. 3. Sir Dan was entertained at a complimentary dinner at the Pavilion on 29th September. Sir Hugh Allen proposed the toast of the County Borough of Bournemouth.

CHICHESTER.—The fifth anniversary festival of the College of St. Nicholas took place on 7th July. A masque, words and tunes by Dr. Sydney H. Nicholson (Warden of the College and founder of the School of English Church Music), was performed by choristers and students on the terrace lawn.

ABINGER.—Dr. Vaughan Williams composed and arranged music for the pageant which took place on 14th July.

MALVERN.—On the first Sunday evening (24th July) of the dramatic festival a concert was given by a contingent of the City of Birmingham Symphony Orchestra under Mr. Leslie Heward. It was designed to commemorate the three English composers who have died during the past year. Holst was represented by "Two Songs without Words."

GLOUCESTER.—At the opening service of the Three Choirs Festival on 2nd September, works by Parry were heard at the organ recital which took place while the congregation assembled, and Mr. H. W. Sumsion conducted the London Symphony Orchestra. The anthem was "Oh, what their joy," by W. H. Harris. After the offertory hymn, Holst's "Te Deum" was sung, conducted by Mr. Sumsion. On the 4th Vaughan Williams's "Pastoral" Symphony was conducted by Mr. Gordon Jacob owing to the composer's unavoidable absence. In the evening Dr. Dyson conducted his own "St. Paul's Voyage to Melita"; Mr. Trefor Jones was the soloist. He and Mr. Keith Falkner also took part in Mozart's *Requiem* and in Bach's *B minor Mass* the following morning. At the concert in the Shire Hall on 5th September the following were among the items performed: Norfolk Rhapsodies by Vaughan Williams; an elegy for strings by Herbert Howells; two Ballads by Howard Ferguson; R. O. Morris's suite for violoncello and orchestra, played by Mr. Ivor James; and Holst's "Jupiter." At the morning session in the cathedral on 6th September the first work was Vaughan Williams's *Magnificat* for female voices. Mr. Gordon Jacob then conducted the slow movement from his own symphony recently composed. The other choral work performed was Cyril Rootham's setting for three solo voices, choir, and orchestra of Milton's "Ode on the Morning of Christ's Nativity," which was published six years ago by the Carnegie Trust. Mr. Trefor Jones chanted the tenor recitative of the prologue. The final work of the afternoon's programme was Parry's *Blest Pair of Sirens*. On the last day of the festival a symphony for strings by W. H. Reed was given. Mr. Keith Falkner sang in the performance of the *Messiah*, which was given in Dr. H. C. Colles's abbreviated version.

STROUD.—A new music drama *The Lily Maid* by Rutland Boughton, alternating with his *Immortal Hour*, was performed throughout the week beginning 10th September at the Church Institute Hall.

Mr. Pearce Hosken has paid a two days' visit to Wavertree Training College to lecture, and took a practice of the whole College on the introduction of Plainsong into the Chapel services. He has also given an organ recital at Thaxted Church.

### OVERSEAS

At the suggestion of one of the choristers of St. Andrew's Cathedral, Sydney, a choir was formed to enter in the male voice class of the Sydney Eisteddfod. It was called the Beckett Choir, after the name of its conductor, the cathedral organist, Mr. T. W. Beckett. It was successful in winning the second prize at the Eisteddfod after a brief existence of only three months, and encouraged by this success it proposes to continue in being and act as an additional choir to work in co-operation with the cathedral choir on the lines of the various Special Choirs attached to English cathedrals.

The Misses Gertrude and M. M. Hobday took part in the concerts of the Bloemfontein Music Club on 18th April, 16th May, 20th June and 8th August. At this last concert Miss Rubie Duncan sang and the Guest of Honour was Mr. Arthur Alexander, who had come to examine for the Associated Board.

Mr. Gordon Bryan, pianist, sailed on 18th May for a concert tour in Australasia and the United States, and expects to be away for a year.

E. J. Moeran's String Quartet in A minor was recently performed in Moscow.

At the open-air concerts given at the Hollywood Bowl, U.S.A., 10th to 21st July, the following British works were played: Vaughan Williams's A London Symphony, Frank Bridge's Suite "The Sea," and Holst's "The Planets."

At the Chamber Music Festival held at Pittsfield, Massachusetts, in September, Frank Bridge's sonata for violin and piano was played.

Mrs. Simpson (Margaret Rayson), whilst staying at Mussoorie (India) during the hot weather, sang at charity entertainments in aid of the Viceroy's Earthquake Fund and the local Child Welfare and Maternity Association. She also gave a song recital at the Charleville Hotel.

Mr. John Andrews writes to us announcing that he has been appointed to the staff of the College of Music, University of Cape Town. He also announces that a pupil of his will be coming to the R.C.M. next term.

### BROADCASTING LONDON AND NATIONAL

A concert of Haydn Wood's compositions conducted by the composer was given on 1st June; among the items was a first performance of an orchestra suite, "In an Old Cathedral Town."

On 14th June a programme of the works of Coleridge-Taylor was given; "Novelletten," for quintet and tenor, was one of the items.

A recital of songs and piano pieces by Frank Bridge was given on 22nd July.

Music by John Ireland was played on 26th August, violin sonata No. 2 in A minor, songs and a violoncello sonata with the composer at the piano.

ORCHESTRAL WORKS by the following old Collegians have been performed:—

ARTHUR BENJAMIN: Violin Concerto.

FRANK BRIDGE: Tone Poem, conducted by the composer.

COLERIDGE-TAYLOR: Suite Bohémienne.

BUTTERWORTH: Two English Idylls.

NICHOLAS GATFY: Variations on Old King Cole; Choral Prelude for trumpets and strings (first performance, 18th July).

EUGENE GOOSSENS: Concerto for double strings and orchestra.

LESLIE HEWARD: Quodlibet conducted by the composer.

GUSTAV HOLST: Songs without words; Japanese Suite.

HURLSTONE: Fantasy, Variations on a Swedish Air.

V. HELY-HUTCHINSON: Berceuse from "The Unknown Warrior," conducted by the composer.

JOHN IRELAND: A Downland Suite.

GORDON JACOB: Concerto for piano and strings, pianist, Mr. Arthur Benjamin, conductor Mr. Frank Bridge.

HAMISH MACCUNN: Ballad, "Ship o' the Fiend."

E. J. MOERAN: Suite, "Farrago."

W. H. REED: "Down in the West Country."

LONDON RONALD: Suite de Ballet; Overture, "A Birthday."

CYRIL ROOTHAM: Overture, "The Two Sisters."

W. H. SQUIRE: "The Yeomanry Patrol"; "Slumber Song."

FRANK TAPP: Suite, "English Landmarks; Suite, "Land of Fancy"; "A Wayside Melody"; "Metropolis" (2nd prize *Daily Telegraph* competition); "Coquette"; "Tintern Abbey."

ALEC TEMPLETON: "Spring-time in the Village."

GUY WARRACK: "Jota"; Waltz, "Der Mandelbaum" (first performance, July 9th).

VAUGHAN WILLIAMS: Concerto Accademico; *Benedicite* for chorus and orchestra; Ballet, "Old King Cole"; Fantasy on a Theme by Thomas Tallis for double stringed orchestra; Norfolk Rhapsody No. 2.

HAYDN WOOD: Serenade, "Love in Arcady"; Variations on a once popular song, "If you want to know the time, ask the policeman."

LESLIE WOODGATE: English Dance Suite for strings, conducted by the composer.

Other works by Old Collegians performed were: Fantasy (piano quartet in F sharp minor), "The Londonderry Air," for string quartet; Valse Capricieuse for the piano by Frank Bridge; Romanza alla Siciliana, Apotheosis (3rd Suite),



by Christian Darnton; Fantasy quartet in one movement by Hurlstone; Trio for flute, violin and harp, by Eugene Goossens; "Summer Valley" and Irish Love Song for the piano, by E. J. Moeran; String Quartet in D by Charles Wood.

VOCAL MUSIC.—Songs by Vaughan Williams were sung on 4th May, Mr. William Parsons being one of the singers. The Eight Nursery Rhymes by Walford Davies were performed on 16th May. On 17th June Mr. Leslie Woodgate conducted his own "A Hymn to the Virgin" and "The White Island," a composition for tenor (Mr. Trefor Jones), bass, piano (Mr. Edwin Benbow), organ, male voice chorus and string orchestra which gained the Carnegie Award for composition in 1923. Martin Shaw's Cantata "The Ithacans," for tenor (Mr. Trefor Jones), male voice chorus, ladies chorus and orchestra was also performed on 17th June.

"The Sandcastle," a play with music by V. Hely-Hutchinson, and conducted by him, was given in the Children's Hour on 30th June.

ORGAN.—Recitals were given by Mr. O. H. Peasgood at the B.B.C. and St. Mark's, North Audley Street; his programmes have included Rhapsody No. 3 by Herbert Howells; Parry's Fugue, "The Wanderer," Stanford's Intermezzo No. 4, Two Preludes by Vaughan Williams, Fantasy and Fugue in G by Parry, and Elegy by Parry.

Mr. Maurice Vinden and Mr. G. Thalben Ball also gave numerous recitals.

Mr. Reginald Foort gave half-a-dozen recitals at The Regal, Wimbledon, and Sir Walter Alcock gave a recital at the B.B.C. on 3rd August, when he played his own Introduction and Passacaglia.

Miss Elizabeth Campbell played at St. Mildred's, Bread Street, on 18th May, and broadcast on the B.B.C. organ to Australia on 20th May.

Mr. Pearce Hosken gave two recitals on the B.B.C. organ of which the second was broadcast to Canada on the Empire wave-length.

The following instrumentalists have played:—Miss Thelma Reiss, 26th May, sonata and solos; the Portland String Quartet (Messrs. Alan Bartlett, Ralph Nicholson, Misses Violet Brough, Barbara Amor-Wright), 29th May and 21st August, at the latter they played Robin Milford's Miniature Quartet; Mr. Cedric Sharpe on 1st July, violoncello recital; Miss Isolde Menges (concerto) on 1st July; Miss Bessie Rawlins (sonata recital) on 9th July; Mr. W. H. Squire played solos of his own composition on 13th July; Miss Helen Just (sonata recitals) on 16th July and 24th September; Miss Barbara Pulvermacher (solos) on 2nd August; Misses May and Beatrice Harrison (Debussy Programme) on 23rd August; Mr. Ronald Onley (violin) and Miss Irene Crowther (piano), sonata recital, including Goossens's first Sonata, on 14th September; Miss Audrey Piggott (concerto) on 19th and 26th September (West Regional).

PIANISTS.—The following pianists have played:—Miss Dorothea Aspinall, who gave half-a-dozen Empire broadcasts; Mr. Edwin Benbow on 30th June; Mr. Arthur Benjamin on 5th August; Mr. Henry Bronkhurst in the Bronkhurst Trio on 26th June and 4th September; Miss Irene Crowther on 2nd August; Miss Cecil Dixon (recitals) on 2nd July and 29th September; Mr. Victor Hely-Hutchinson on 11th July; Miss Irene Kohler (concerto at Bournemouth) on 8th August and 23rd September (sonata); Miss Kathleen Long (recital) on 24th June; Mr. Frank Merrick (solos) on 21st July; Mr. Angus Morrison on 13th May, 1st June (11th sonata) and 19th August; Mr. William Murdoch (solos) on 3rd June; Miss Helen Perkin (recital) on 22nd July; Mr. Cyril Smith on 30th May, (at Eastbourne) on 6th June, 6th August (recital), 26th September (Bournemouth), and 30th (recital); Mr. Kendall Taylor on 13th July; Mr. Alec Templeton on 10th and 19th May, and on 2nd June when he played his own compositions,

"Drowsy Blues," "Springtime in the Village," "Five Portraits," "Reverie," and "Flight."

**WIND.**—Hurlstone's Four Characteristic Pieces for the clarinet, were heard on 3rd June; "Pastoral and Harlequinade," by Eugene Goossens, were played at a chamber music concert on 10th June, when Mr. Robert Murchie played the flute and Mr. Léon Goossens the oboe; the Sylvan Trio (Mr. John Francis, flute; Miss Sylvia Spencer, oboe; and Miss Millicent Silver, piano) played Trio in C by Haydn, arranged by M. Silver, on 31st July; Mr. Richard Walthew, junr., played the clarinet with the Belfast Wireless Orchestra on 30th August.

**HARP.**—Miss Sidonie Goossens played harp solos on 18th May.

**SINGERS.**—The following singers have broadcast:—Mr. George Baker, Miss Doris Banner, Miss Mona Benson, Miss Sybil Crawley, Miss Odette de Foras, Miss Betsy de la Porte, Miss Phyllis Evens, Mr. Keith Falkner, Mr. Helmar Fernback (Empire broadcast, 10th July), Mme. Sarah Fischer, Mr. Walter Glynne, Mr. Gavin Gordon, Miss Meriel St. Clair Green, Mr. Topliss Green, Miss Olga Haley (recital, 26th August), Mr. Victor Harding, Mr. Trefor Jones, Miss Margaret McArthur, Miss Veronica Mansfield, Mr. William Parsons, Miss Mabel Ritchie (recital, 16th June), Mr. Stuart Robertson, Mr. Leyland White.

**TALKS.**—Mr. Scott Goddard, Mr. Leslie Heward and Mr. Frank Howes gave Introductory Talks to the London Music Festival Concerts in May.

**TELEVISION.**—The following have broadcast by Television Transmission:—Miss Beatrice Harrison (violoncello solos) on 8th June; Mr. Gavin Gordon (songs) on 8th June, 27th June, 17th August and 28th September; Mr. Cyril Smith (harpsichord) on 26th June, (piano solos) on 21st September; and Mme. Sarah Fischer in excerpts from "Carmen" on 18th September.

**MIDLAND.**—Mr. Victor Hely-Hutchinson (piano) 23rd June, 20th July and 30th August. Mr. G. Mandle-Childe's Sextet on 8th July and 26th August. Mr. W. H. Squire (violoncello) 12th July. Mr. Helmar Fernback (singer) on 30th September.

**WEST.**—Mr. Frank Merrick (piano), in Bristol Cathedral, on 26th June, and solos, 18th September.

**BELFAST.**—A concert of music by Stanford was given on 4th May, when his Irish Rhapsody, Four Irish Dances for orchestra and songs were performed. Mr. Richard Walthew, junr., played the clarinet on 16th May, 12th June and 4th July. Mr. Cyril Smith (piano) played on 20th May. An orchestral Suite by Elizabeth Maconchy, "The Masqueraders," was played on 4th July. Miss Mabel Ritchie sang in an operatic programme on 3rd September.

**NORTH.**—Mr. Haydn Wood conducted his own "Manx Rhapsody," "Manx Tone Poem" and "Mannin Veen," at Douglas on 1st July. At a concert of Contemporary Composers of the North, John Ireland was represented on 12th August by his piano trio in E minor, piano solos and songs.

**SCOTTISH.**—Miss Mona Benson sang on 24th August.

Mr. Edwin Benbow writes to correct a misleading statement in the last issue of the Magazine about the nature of his appointment with the B.B.C. He was appointed assistant choirmaster in July, 1933, and this has entailed the severance of his connection with College, which as student and professor goes back to 1922.

### MARRIAGES

**DURRANT-MORISON.**—On February, 1934, at the South Hayling Congregational Church, John, younger son of Mr. and Mrs. Thos. Durrant, of Havant, to Elizabeth (Jane) Morison, younger daughter of Mr. and Mrs. H. M. Morison, of "Meads," Hayling Island.

## DEATHS

**HENSCHEL, Sir George.**—On 10th September, 1934, at the age of 85. Sir George taught singing at College for a short time in 1888, and subsequently acted as examiner of the orchestra and of singing.

**PURCELL WILSON.**—On 16th July, 1934, after a long illness, Frederick Brian Purcell Wilson, B.A., Oxon., A.R.C.O., only son of John Purcell and Ethel Henrietta Wilson (herself a Collegian), 15, Wheathill Road, Anerley.

**HAYDN INWARDS and NELLIE INWARDS.**—Mr. Inwards died on 17th August, his wife having pre-deceased him by about three weeks. She (Nellie Cole) was a piano student at College when her future husband was a violin scholar. A tribute from the pen of Mr. Waddington is appended.

"Those who knew Inwards only in his later years did not know Inwards. Depressed by illness and care, he was hardly then to be recognised as the humorous, gifted, successful man he once was. I knew him for fifty years, intimately, when we were students together and when, later, we were fellow-travellers to South Africa. I do not wish to write particularly of his musical attainments, though they were considerable. He had a natural love of music, and was well known for years as a sound and experienced violinist. But I do wish to put on record that he had a loveable, attractive and remarkable personality—a direct, unsophisticated humanity which displayed itself in a simple and unaffected gift for friendship. Metaphysics, psychological abstractions, introspections had no lure for him. He could not be bothered with that sort of thing either in himself or in others. But he could feel very deeply indeed the ordinary human affections. Alone he was wretched. He was a born companion. You always felt that he enjoyed your society as one could not help enjoying his. He had a natural genius for good fellowship. He was, in his way, one of the best talkers I ever knew—racy, without intellectual pretension, but humorous with the kind of native English humour that descends from Shakespeare through Fielding and Dickens. Shrewd, observant of the small details of living, one of the best of story-tellers, skilled in many sports and games, interested in the records of their exponents, warm-hearted, of brilliant intelligence within the limits set by his own taste and judgment—that was Inwards as he really was. R.I.P."

## THE R.C.M. UNION

## THE UNION "AT HOME"

The Editor and Committee having decided that the official and informal accounts of the Union "At Home" should be rolled into one this year, and having further decided that the Hon. Secretary should write it, I found myself confronted with something of a puzzle. I here attempt to solve it by describing, for once, just what it feels like to organize one of these big shows.

Of course the first thing is to get a date for the party. For various reasons our usual last Thursday in June seemed impracticable this year, and a transference was made to Thursday, July 5. The arrangement worked so well as regards the weather that I begin to wonder if we might not be wise to keep to July in future.

Once the date had been settled by the Director and Committee, the "At Home" began to loom ever larger in our thoughts. Circulars had to be drafted, printed and sent out to hundreds of members.



No sooner were they out than the Union Office became a hive of industry. Hon. Officers and the volunteer regular assistants worked in a roster to a set time-table of days. I observed their energy and discipline with enthusiastic admiration. As to the amount of work they handled, I estimate on a rough count that every single admission card applied for meant four or five separate entries and processes, and where the applications were complicated by other correspondence (for instance, by a forgotten subscription), the number rose to six or seven. I should think about 5,000 entries were made by our secretarial staff for that party alone. After everything had been dealt with in the Union Office, all monies had to be entered by the expert, Mr. Stammers, in the subscription Register, and then banked.

Also, we were at work on a little surprise for Dr. Emily Daymond, *viz.*, a present from the Union members, just to show her how deeply we all appreciated her work for the Loan Fund.

Still further there were the programme and catering to arrange. I had the most charming correspondence with the distinguished Collegians whom the Committee had invited to perform in the first half of the programme — they were as kind and helpful as Collegians always are on these occasions. From time to time news reached me of the skit the Committee had asked Mr. Warrack to concoct for Part II of the programme, and I gathered that he and his helpers were performing prodigies of work, wit and enthusiasm. Miss Darnell, equal to every occasion, dealt with the refreshments so diplomatically that never before had we had such a tempting array to offer. The Director, Registrar, and Bursar were infinitely kind and patient over the questions we took to them. The College staff rallied to the occasion with their usual air of taking an "At Home" in their stride, as easily as if it happened every week.

At last the great day came, with just the right amount of beforehand difficulties to make me hope success was imminent. (The proverb of "bad rehearsal, good concert," is queer but true.) With the evening a kind of exhilaration seized us. When we saw the gloriously fine weather and the flood of eager Collegians and guests pouring into College (nearly an hour ahead of time, bless them!) we forgot fatigue and sprang to our work with the alacrity of springs released.

Looking back, I see again the picture of the Concert Hall, bright in the glow of a perfect summer evening, and made more beautiful by the masses of flowers and plants which Mr. Charles Morley had so generously lent from his own conservatories and gardens. By 8 o'clock the hall seemed already full, the vivid faces of members and guests, together with the lovely colourings of their frocks, adding brilliance

to brilliance. More than once visitors have spoken of the extraordinarily high average of good looks in a Union audience; I believe they are right.

At 8.30 the President gave the word "go." I started off Thelma Reiss and Joan Black on to the platform — both looking most charming and convincing proofs of my belief — and then I crept round to listen from the front, one among the hundreds touched to the heart by the appealing, beautiful tones Thelma Reiss drew from her cello, or delighted by her precision and élan in virtuoso music.

Keith Falkner, in fine voice, and accompanied by C. B. Groves, sang a group of songs so rapturously applauded that he had to give an almost equivalent number of encores.

After him came Arthur Benjamin to the piano very quietly, and played Chopin's F minor Fantasia with flawless artistry and execution. To people who could remember the War, there must have risen a memory of that night in 1915, when, dressed in khaki, he had played Franck's Symphonic Variations on that very platform, just before going on active service. It is good to know that the great promise shown then has been fulfilled.

Before the interval, Sir Hugh Allen called Dr. Emily Daymond to the platform. In a deft speech he presented her, from us all, with the cherry and cream silken robe of an Oxford Doctor of Music, and an academic hat. She looked splendidly handsome as she stood there in them, and thanked us all—though really it was *we* who were trying to thank her for all she had done for the Union and Loan Fund.

After this everyone adjourned to the Parry Theatre and garden in a laughing, talking throng, to look for friends and refreshments, and to come back at 10.0 for the frivolous part of the show. This proved to be a wonderful story of education as pursued in an Egyptian College of Music three thousand years ago, depicted by Mr. Warrack in his skit, and dressed by Mrs. Gotch with terrific archeological effect. It bristled with bizarre situations and topical sallies. There were so many jokes that one could take them or leave them as one pleased. We Union folk specially enjoyed those which showed the difficulties of finding a room, and the Concerto concert in which all the works were taken together. (At busy times, don't we even have to hold on to our office chairs and table to prevent them from being snaffled! and what recollections we have of writing to the combined sounds of *Carmen*, a Brahms symphony, a singer, a pianist and an organist, through the open windows!)

When all was over, when the wild applause had merged to the friendly bable of farewells, and that in turn to *exeunt omnes*, the hall

stood beautiful and silent. In that pause one seemed to feel all the past, and future gatherings of good fellowship — and then with a thankful sigh one realised that the present "At Home" had been safe and successful.

MARION M. SCOTT.

### PROGRAMME

#### PART I. AT 8-30 IN THE CONCERT HALL

##### 1. VIOLONCELLO SOLOS—

a. Toccata	...	...	...	<i>Frescobaldi</i>
b. Intermezzo (from Goyescas)	...	...	...	<i>Granados</i>
c. La Fileuse	...	...	...	<i>Dunkler</i>

THELMA REISS

Accompanist: JOAN BLACK

2. SONGS	...	a. Ethiopia saluting the colours	...	...	<i>Charles Wood</i>
		b. The Inn	...	...	<i>Francis Toye</i>
		c. Love is a bable	...	...	} ... <i>Hubert Parry</i>
		d. There is a lady	...	...	
		e. Follow a shadow	...	...	
		f. Away, away, you men of rules	...	...	

KEITH FALKNER

Accompanist: Charles Groves

3. PIANOFORTE SOLO	...	Fantasic, Op. 49	...	...	<i>Chopin</i>
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ARTHUR BENJAMIN

#### PART II. AT ABOUT 10-15 IN THE CONCERT HALL

##### "HOT AIR WITH VARIATIONS"

Adapted from the Original Egyptian Drama "Toot and Carmen," and now performed for the first time on any Stage by Members of the Melodramatic Class, supported by Members of the Erring Players.

Characters (in Appearance of Disorder):

A Manager.

An Egyptian Mummy.

An Egyptian Sonny.

The Official Registrar.

The Official Time-Keeper (Hon. C.I.D., C.O.D., etc.)

A Third Orchestra Conductor.

An Oboe Professor.

A Historian (O, Tempora!)

An Opera Conductor (O. Klemperer).

A Concerto Conductor (O, Emperor!)

A Violin Professor.

A First (and Last) Study Singer.

Professor Doe (In charge of Aural Training Stables).

His Pupils: Ray, Meo, Farr, etc.

A First Pianist (Failed A.R.C.M. 1922—1929, Hon. A.R.C.M., 1930).

A Second Pianist (Ass. Bored Exhibit).

A Violin Soloist.\*

Screen Shifters, Orchestral Players, Musical Appreciators, Oboe Students, etc.

\* "Bloody, but unbowed."—W. E. Henley.



## COLLEGE NOTES AND NEWS

### TENNIS

THE Annual Tennis Tournaments were held last term and completed before the end of it. In the Ladies' Singles, Audrey Warburg won the "Norris" Cup, beating Freda Firth in the final by 6-2, 8-6. Mervyn Saunders won the Men's Singles ("Darnell" Challenge Cup) when he beat F. C. Sharp in the final by 6-1, 6-1, 5-7, 6-2. A Men's Doubles Tournament for which a cup has now been provided, was won by Ronald Onley and Ralph Nicholson, their opponents in the final being Saunders and Sharp, whom they beat by 6-1, 8-6, 6-3.

After the matches, Miss Darnell graciously presented the cups to the winners, and also very kindly provided refreshment for the thirsty players which was greatly appreciated after the excessive heat. We are very grateful to Mr. Stanley Stubbs and Mr. O. H. Peasgood for donations towards the Sports Fund, which enabled us to buy a cup for the Men's Doubles and also some much-needed wire netting for the tennis court.

A LAWN TENNIS MATCH was played on Wednesday, 13th June, *versus* Ottershaw College, Chertsey. The School won by the handsome margin of 6 matches to 2. Our team consisted of O. H. Peasgood, Victor Harding, Norman Menzies, F. C. Sharp, B. Fitzgerald and R. W. Nicholson. We may perhaps gain some consolation from the fact that Ottershaw's first pair won the Public Schools' Doubles Championship at Queen's Club, in August!

It was a glorious afternoon and a most enjoyable occasion. The team were entertained to tea and supper at the School. All were impressed by the very delightful surroundings of Ottershaw Park. It must be one of the most beautiful settings of any Public School in the country.

The idea of a cricket match and return tennis match against the same School had to be abandoned owing to the difficulty of suitable dates.

THE COLLEGE played a cricket match against the B.B.C. during the term, which we lost.

THE R.C.M. DERBY "SWEEP" was won this year by John Stainer. Although fewer tickets were sold than usual, we were able to send a donation of £2 10s. to St. George's Hospital. Those fond of statistics will be interested to note that the Law of Averages was once more illustrated by the distribution of "horses" in the draw, ten being drawn by students (female 7, male 3), six by professors, three by the General Office, and one each by the Domestic Staff and Outsiders.

It is interesting to relate that Mr. Perry's luck turned at last after what he claims to be a period of well over 30 years, during which time he has lived in hope, concerning the fulfilment of which the gods had decreed otherwise. However, Mr. Perry actually drew a horse this time! Mr. W. H. Reed's horse was named "Badruddin," and there seemed some doubt as to whether this was a misprint for "Bedridden"—Mr. Reed was almost certain after the race that this *was* its proper name. The Director drew a horse which came in last and so he was awarded the special prize that is offered for this distinction. Perhaps next time the last will be first!

### COLLEGE DANCE

ON WEDNESDAY, 4th JULY, the day before the Union "At Home," a successful Dance was held at the Imperial College Union, Kensington Gore. About 130

were present, which was a good number considering the "heat wave" and the nearness of the Union Party. The fact that "a very enjoyable time was spent by all" was due, not only to the quite adequate band, but especially to the kindness of the Refectory Committee of the I.C.U. who had granted us the free use of their Union Rooms, including two very comfortable and expansive lounges.

There is no doubt that all who were present will endorse the expression of gratitude, already conveyed to our kindly neighbours, for this special privilege, since it is not usual for the I.C.U. to be used for entertainments during the University Vacation. It must be recorded that Mrs. Peacock was once again responsible for the most admirable catering arrangements. But we feel that she would have welcomed the sound of a "Wall's" Ice Cream man's bell towards the end of the evening, so great was the heat and the demand for "coolers"!

#### CHRISTIAN UNION

THE L.I.F.C.U. (see previous issues of the MAGAZINE for full title!) held three meetings during the term which were well attended. In each case a visiting speaker addressed the meetings, which are held about once a month each term. All students are welcomed at these meetings, and those who attend are not necessarily expected to agree with the speaker; students who have opinions at variance with the speaker—or the movement—should come to a meeting and voice their views. It is by means of discussion, rather than by preaching, that the problems of life, and the things that matter most, can really be solved. R.W.N.

#### FENCING CLUB

By the time these words appear in print the Fencing Club will have fought its first fight against an outside club. The standard of fencing has risen a good deal during the last few months, and with the assistance of our instructor, Sergeant Turner, we are reasonably confident of achieving some measure of success!

The College will be represented by Messrs. Sharp, Saunders and Menzies in the foils pool, and Messrs. Turner, Hemming and Menzies in the Epee. The Captain will be Howard Hemming.

The Third Tournament for the Darnell Challenge Cup and Miss Haviland's Foil resulted in a victory for F. C. Sharp, with Frank Rendall runner-up. Both sustained two defeats in seven fights, but Rendall conceded 16 points against Sharp's 10.

FREDERICK C. SHARP, *Hon. Sec., R.C.M.F.C.*

#### COMPOSERS' CIRCLE

Last term a Society under the above title was constituted, with the kind permission of the Director and the assistance of the Registrar, for the purpose of bringing together composers and giving them the opportunity to play through their works or have them performed. Several of us felt that some such organization was badly needed, as without it much diverse talent might perforce be unrevealed, while it has hitherto been extremely difficult to give or get a comprehensive idea of what is being done in composition at the College, now or at any previous period.

Dr. Vaughan Williams has kindly consented to act as President and Mr. Gordon Jacob as Vice-President of the Society.

Meetings have been held on Fridays, at 5-15 last term and this term at 1 p.m. It is apparently impossible to find a time for meeting which will suit everybody, or even a majority of those interested. So far an extraordinary variety of talent has been revealed, and a quantity of works for piano, for voice or instrument and piano, and for strings have been played at the meetings, notice of which is given beforehand on the notice boards in College.

DONALD PEART.

## THE PARRY ROOM

Up to the date of the publication of this MAGAZINE the following books have been bought this term: Haydon, "The Evolution of the 6/4 Chord"; F. Toye, "Rossini"; Constant Lambert, "Music ho!"; Edwin Evans (Senr.), "Brahms' Chamber and Orchestral Music"; A. E. F. Dickinson, "Musical Experience." All are of interest, and of special interest is the fact that two of them are by Royal Collegians.

To descend to less serious matters: the curtain which from the beginning has adorned the sunny south window of the Parry Room, and which was the gift of Lady Olga Montagu and Miss Susan Lushington, has at last yielded to the wear and tear of 13 years, and has had to be taken down. It has been replaced by one very similar in appearance which it is hoped will do good service for an equally long period.

EMILY DAYMOND.

## REVIEWS

### CHORAL MUSIC.

Score-reading is to most of us not only a labour but a very partial and inadequate way of getting inside a piece of music. Some there are, it is said, who feet on the mantelpiece, will devour a new full-score with the ease and the enjoyment of a novel. We need not ask of such nor of the average score-reader what sort of aesthetic pleasure he gets from silent hearing nor at what speed does inaudible music move, but we can admit, even those of us whose attainments in this sphere are modest, that occasionally we come upon a score that is exciting to read, even before we pick out the flute and the double bass parts on the piano. Such a score is Dr. Dyson's cantata, "The Blacksmiths" (Oxford Press 1/6), which was performed for the first time at the Leeds Festival. One is put into a good humour by the vigorous early poem in assonantal lines, and then one is amused, delighted, and made more and more curious to see with what daring and felicitous touch the composer will illustrate some detail without letting these decorative touches get out of hand and smother the clean, sinewy lines which provide the framework of his latest success. For success it proved to be in performance: the score-reader had not read it amiss.

Vaughan Williams's folk-song arrangements are among the most likeable and justly popular things in the madrigal singer's, or indeed the choralist's, repertory. Any new numbers in the same vein are sure of a welcome. For his new settings just issued by the Oxford Press, Dr. Vaughan Williams has gone beyond pure folk-song to various traditional airs, some from Chappell, some from Playford. "An Acre of Land" is available in two forms—one for mixed and one for male voices. Also for male voices are "The Ploughman" and "The World, it went well with me then." But of the batch the certain winner is "I'll never love thee more."

Choral works for female voices are provided by William H. Speer—each of them long for a part song, short for a cantata. "In the Garden" (Cary & Co., 1/6) is a cycle for soprano and tenor with three-part chorus. "To music to becalm his fever" (Breitkopf & Härtel, 3/-) is for four-part chorus with piano accompaniment. This is not music in the modern fashion for the good reason that it was written forty years ago, but it is fresh and flowing, the English equivalent of early Strauss. Of the two the setting of Herrick would probably be more acceptable to-day because of the sentiment of the words, and festival committees might well take note of it.

F.H.



## INSTRUMENTAL WORKS.

SONATA FOR VIOLA AND PIANO. By Arthur Bliss. Oxford University Press. 7s. 6d.

ORGAN SONATA in F minor. William H. Speer. Op. 23. Augener. 3s.

"THE THREEPENNY BIT." By Herbert Hughes. Boosey & Co. 2s.

NOCTURNE AND JIG. For Piano Solo. By Gustav Holst. Curwen. 2s. 6d. each.

FANTASIA ON "GREENSLEEVES." By R. Vaughan Williams. Oxford Press. 2s. 6d.

Mr. Lionel Tertis has had a most unusual influence on the music of our time, in that his masterly playing of the viola has prompted more than one composer to write works destined in the first place to be played by him. Bliss's sonata, composed and first performed a year ago and now published, is the 1933 contribution to the repertory of the instrument, as Dr. Vaughan Williams's new suite is the 1934 offering to Mr. Tertis's talent. The sonata has four movements: (1) a romantic first movement based in the main on a sweeping, uprising theme; (2) an Elgarian sort of Andante; (3) a Furiant; (4) Coda, a short independent movement opening with an expansive cadenza. The score gives the impression of impetuosity harnessed by intellect moving purposefully to a clearly desecrated goal.

William Speer's organ sonata which also contains much vigorous writing, is not a new work, having been written in 1918. It asks for very clear playing in a not too resonant building, since its texture is close, with a good deal of semi-quaver part-writing, that may not be intended to be heard in detail but which might confuse the outlines. The middle movement is a Pastorale, in which the pasturage, one would judge, was rich (for the key is D flat) with, however, a middle section in which nimble fingers might disport themselves among light flutey stops.

To violoncellists we have no solid sonatas to offer, but only agreeable confectionery in the shape of an Irish jig freely and effectively arranged by Herbert Hughes. To pianists also two short pieces, which we should hesitate to describe as confectionery, although one of them is a Jig. These are posthumous works of Gustav Holst, dedicated to his daughter Imogen. The Nocturne looks most unlike a Nocturne: shimmering semi-quavers are maintained in the upper part of the keyboard from first to last, and underneath one of Holst's blunt tunes strides along. The Jig is more like what it appears to be.

It sounds disrespectful to call music of this kind "tit-bits," but it ought not to, since short pieces of light weight have an important part to play in the scheme of things. Using the term functionally and descriptively rather than critically, we can add to our present list of tit-bits for string players and pianists, something that will employ them both—a Fantasia on "Greensleeves," for string orchestra and piano (or harp) with optional flute parts. This is an arrangement by Ralph Greaves from the score of Vaughan Williams's *Sir John in Love*. It needs no commendation to Collegians who remember "Greensleeves" as one of the most ravishing movements in the opera. They can also get the song itself, now supplied with a dozen verses from an Elizabethan anthology, for a shilling, from the same publisher (Oxford Press).

F.H.

## BOOKS

BEETHOVEN. By Marion M. Scott. Master Musicians' Series. Dent 4s. 6d. net.

Beethoven is the only composer more than a century old who has never for a moment lost his grip on the minds of men. He seized hold from the first, as the letters of his friends at Bonn show when their good wishes followed him to Vienna. He quickly took by storm that aristocratic citadel, and without leaving it he extended his empire through Europe even to philistine England where in 1813 the newly formed Philharmonic Society gave one of his works in each of its eight programmes. Every stage in his progress, at any rate from the *Eroica* onwards, aroused rebellion, and each rebellion served in the end to extend his dominion. When he died the finer musical minds were still wondering whether the last phase of his work was the product of madness and deafness. A hundred

years later the centenary writers were clamouring that only in it is the real Beethoven revealed. But all the time in between the world had been steadily applying itself to Beethoven, obeying the injunction to "read, mark, learn and inwardly digest." As a result all special pleading about Beethoven has become merely inapt. Nobody minds it. Concert givers who undertake to play all the piano sonatas, all the quartets or all the nine symphonies, draw the best audiences.

A new book on Beethoven prompts the question "Is there really anything more to be said?" but the question is answered beforehand by this eagerness to apprehend the whole Beethoven. Our apprehension is so partial that there must always be room for another's experience. Miss Marion Scott's experience has been a wide one. She has played and listened and read. She has collated these diverse approaches by steady thinking and has been able to concentrate the bewildering mass of material into a small volume which while packed with facts also presents a view. The story of Beethoven's life is told in 88 pages; 20 more enlarge on personal characteristics already touched on in the life, and more than half the book is free for a rapid but pertinent survey of the music. A calendar, a catalogue and a bibliography supply valuable technical material for the student who wants to go further, as all real students must.

Miss Scott is so imbued with the greatness of Beethoven's character, that she has no fear of the littleness, whether displayed in personal ill-behaviour or in sins against art such as "Wellington's Sieg." The latter are too obvious to need much comment; the former are neither passed over nor pryed into. Beethoven's relations with women, good and bad, are given their right place, and Miss Scott brings a woman's sympathy to realize the life-long influence on him of his sad, unsmiling but devoted mother.

"Beethoven had loved his mother profoundly. Her loss nearly wrecked his health. What passed between them at the end has never been told, but his after actions make one think she confided to him the care of those near and dear ones in whose service she had practically laid down her life. If so he took the trust from her as sacred."

Her whole picture of the early family life is on this plane, sympathetic without sentimentality, and she can even poke a little fun at the hero by suggesting a catalogue of his abortive love affairs. Her intuitiveness perhaps occasionally leads her to find significance in fortuitous circumstances, but the suggestion (it can be no more) of a Spanish strain in the Beethoven family ought not to be passed over. In this she is supported by M. Droz who "detected a southern look" in Beethoven's countenance. She adds:

"Coincidence is a strange thing. When Beethoven came to die in Vienna, it was in the Schwarzschanerhaus—the House of the Black Spaniard."

But all this is to dwell on minor details and the value of the book lies in the skill with which minor matters are subordinated to the main issue. Readers must find that out for themselves, and Royal Collegians will scarcely need to be encouraged to enlarge their own experience of Beethoven by contact with that of Miss Scott.

H.C.C.

THE MUSIC OF PARRY AND STANFORD. By J. A. Fuller-Maitland. Heffer & Sons. 3s. 6d.

The parallel careers of Parry and Stanford invite a Plutarch to write their history. They have found him in Dr. Fuller-Maitland, who was in full sympathy with their ideals and is therefore well qualified to recall to a generation, which quite definitely has passed on to other ideas and ideals, what they stood for, what they did, and what they accomplished. Like his ancient prototype, the present author points out the resemblances of their circumstances—was not one a professor at Oxford

and the other at Cambridge? But he claims too much in calling his book an essay in comparative criticism. It is not; it is a survey of the two men's work and the only illuminating comparisons, which are most pertinently made, are contained in the early chapter so headed. Its usefulness is just precisely that it is a survey of the music written by the most influential musicians belonging to a generation of crucial importance in the history of English music. Dr. Fuller Maitland's long memory recalls incidents connected with the first production of their works that might otherwise be forgotten, and in one place he puts on record facts which ought not to be overlooked in the history of the unfortunate tangle of Elgar's relationships with these men, who used their official positions so ably for the well-being of English musical life.

F.H.

The illusion of space in the Fair scene was a triumph of stage management and surely Mr. Gordon has never devised anything better than the transformation of a cottage kitchen to the interior of a church during the dream.

It is of interest to know that the composer's sister was amongst the audience.

After the last performance the stage with its brilliant lights and glowing colours was the scene of a charming little ceremony, when a presentation was made by the Director to Sir Thomas Beecham. The gift was a score of *Gotterdammerung*. All those concerned in the production must indeed have been happy to know that our greatest interpreter of Delius had been satisfied with their efforts and had felt that the transparent beauty of the work had been well rendered by their directness and simplicity of attack. Perhaps a bargain might be suggested, by which the College should undertake

THE REED-FLUTE ENSEMBLES OF SOUTH AFRICA. A Study in South African

Native Music. By Percival R. Kirby.

This is reprinted from the "Journal of the Royal Anthropological Institute of Great Britain and Ireland" and is a lecture delivered in 1933.

Some of these ensembles include large numbers of players, each individual playing one note only in its appropriate place; others have fewer players with definite rhythmical and even melodic parts for three or four players. Numerous plates illustrate the monograph, some from old prints, others from photographs representing many of the instruments actually in the hands of native players.

Professor Kirby is preparing a large book on native South African music which will shortly be published.

R.E.

### BOOKS AND MUSIC RECEIVED

From the OXFORD UNIVERSITY PRESS.

PIANO DUETS. A new series of arrangements for four hands of concert pieces that are too difficult for the two hands of pianists "of moderate attainments," has for its first three numbers Liszt's transcriptions of Bach's A minor Organ Prelude and Fugue, of Schubert's "Hark, hark the Lark," and his "Soirées de Vienne d'après Schubert." Mr. Ernest Haywood has not altered the composer's or the transcriber's notes, only the lay-out of the music. Myra Hess's famous transcription of Bach's "Jesu, Joy," has also been arranged for four hands (2/6).



A miniature score of "Klenovsky's" arrangement for orchestra of Bach's D minor Organ Toccata and Fugue has now been published for 2/-.

THE HERITAGE OF MUSIC. Vol. II. Edited by Hubert Foss. 7/6. Contains essays of varying merit on fourteen composers who did not find a place in the first volume. Mr. Walter Ford has contributed a study of Hugo Wolf.

From BOOSEY AND HAWKES.

WORKS OF ALEC ROWLEY. "The Heart's Journey," a song-cycle to words by Siegfried Sassoon. Also several solo songs of which "The Milkmaid's Song" is attractive for its simplicity in the feather-weight manner.

FIVE LYRIC PIECES and FIVE LYRIC STUDIES for piano solo look like, and indeed are, two books of piano music, each piece complete in itself. But they bewilder a bewildering mass of material into a small volume which while packed with facts also presents a view. The story of Beethoven's life is told in 88 pages; 20 more enlarge on personal characteristics already touched on in the life, and more than half the book is free for a rapid but pertinent survey of the music. A calendar, a catalogue and a bibliography supply valuable technical material for the student who wants to go further, as all real students must.

Miss Scott is so imbued with the greatness of Beethoven's character, that she has no fear of the littleness, whether displayed in personal ill-behaviour or in sins against art such as "Wellington's Sieg." The latter are too obvious to need much comment; the former are neither passed over nor pryed into. Beethoven's relations with women, good and bad, are given their right place, and Miss Scott brings a woman's sympathy to realize the life-long influence on him of his sad, unsmiling but devoted mother.

"Beethoven had loved his mother profoundly. Her loss nearly wrecked his health. What passed between them at the end has never been told, but his after actions make one think she confided to him the care of those near and dear ones in whose service she had practically laid down her life. If so he took the trust from her as sacred."

more than the usual amount of attention to this side of his work.

From EVANS BROS.

No. 1 of THE PIANO STUDENT, a new monthly periodical.

## OPERA AND DRAMA

### "A VILLAGE ROMEO AND JULIET"

ON the evenings of Wednesday, 27th June, Thursday, 28th June, and Friday, 29th June, in the Parry Opera Theatre, three private performances were given of *A Village Romeo and Juliet* (Delius); a lyrical drama in six scenes, taken from *Die Leute von Seldwyla* of Gottfried Keller; words by Otto Lindemann. The conductor was Sir Thomas Beecham, Bart., F.R.C.M.

Those of us who heard *Pelléas and Melisande* at College some years ago thought that such a beautiful performance could scarcely be equalled by any future opera. We were mistaken. For beauty of setting, intelligent singing, and, above all, for sensitive orchestral playing, the three evenings given to *A Village Romeo and Juliet* reached a high water mark of achievement.

Last autumn Delius was elected Hon. F.R.C.M. and, shortly afterwards, a date for producing the opera was arranged with him, in the hope that he might be in London at the time. The original intention was, therefore, not that of a memorial to the composer whose death has left English music so greatly the poorer.

In his opening remarks before the first performance, Sir Thomas Beecham stressed the need for a right approach to the opera and spoke of the simplicity and love of nature characteristic of Delius and of their reflection in his work. No detail was overlooked in securing an interpretation ideal in its poetry and intimacy.

The illusion of space in the Fair scene was a triumph of stage management and surely Mr. Gordon has never devised anything better than the transformation of a cottage kitchen to the interior of a church during the dream.

It is of interest to know that the composer's sister was amongst the audience.

After the last performance the stage with its brilliant lights and glowing colours was the scene of a charming little ceremony, when a presentation was made by the Director to Sir Thomas Beecham. The gift was a score of *Gotterdammerung*. All those concerned in the production must indeed have been happy to know that our greatest interpreter of Delius had been satisfied with their efforts and had felt that the transparent beauty of the work had been well rendered by their directness and simplicity of attack. Perhaps a bargain might be suggested, by which the College should undertake to provide both the "real beer" and the youthful enthusiasm, both of them uncommon in operatic performances, of which he spoke with approval, if he on his part would promise to come again next year.

CAST		27th June	28th June	29th June
Manz } Rich Farmers	..	DUDLEY LEWIS	CUTHBERT MATTHEWS	DUDLEY LEWIS
Marti } Sali, Son of Manz	..	NORMAN MENZIES	NORMAN MENZIES	NORMAN MENZIES
	..	LOLA RALPH	MOLLY JONES	LOLA RALPH
Vreli, Daughter of Marti	..	MARGERIE AVIS	MARGARET BLYTHE	MARGERIE AVIS
The Dark Fiddler, rightful heir to the wild land	..	VICTOR EVANS	FREDERICK SHARP	VICTOR EVANS
Sali, six years later	..	D. MORGAN-JONES	D. MORGAN-JONES	D. MORGAN-JONES
Vreli, six years later	..	JANE VOWLES	MARJORIE LEE	JANE VOWLES
Peasants { First	..	CUTHBERT MATTHEWS	CUTHBERT MATTHEWS	CUTHBERT MATTHEWS
	..	FRANCIS RENDALL	FRANCIS RENDALL	FRANCIS RENDALL
Women { Second	..	HILDA RICKARD	RUTH BATTEN	HILDA RICKARD
	..	BERYL SLEIGH	AUDREY WARBURG	BERYL SLEIGH
	..	HELEN SWIFT	HELEN SWIFT	LORNA KERR
Ginger-bread Woman	..	BETTY PALMER	MARJORIE STEVINGTON	BETTY PALMER
Wheel-of-fortune Woman	..	BARBARA LANE	BARBARA LANE	BARBARA LANE
Cheap jewellery Woman	..	MAUD HORTON	MAUD HORTON	JOAN COPE
Showman	..	HENRY LUTMAN	THOMAS HANCOCK	THOMAS HANCOCK
Merry-go-round Man	..	RODERICK LLOYD	RODERICK LLOYD	RODERICK LLOYD
Shooting-gallery Man	..	JAMES BARBER	NORMAN MENZIES	NORMAN MENZIES
The Slim Girl	..	HESTER KEIGHLEY-PEACH	GRACE PRACE	HESTER KEIGHLEY-PEACH
The Wild Girl	..	LOLA RALPH	LOLA RALPH	MOLLY JONES
The Poor Horn-Player	..	GEORGE NICHOLSON	PETER PEARS	GEORGE NICHOLSON
The Hunchbacked Bass-Fiddler	..	ERIC DAVY	JAMES BARBER	JAMES BARBER
Bargees { First	..	DUDLEY LEWIS	DUDLEY LEWIS	DUDLEY LEWIS
	..	CUTHBERT MATTHEWS	CUTHBERT MATTHEWS	CUTHBERT MATTHEWS
	..	THOMAS HANCOCK	THOMAS HANCOCK	THOMAS HANCOCK

## Chorus:

Women: P. Andrews, M. Avis, R. Batten, M. Blythe, G. Bodey, J. Cope, M. Haddow, M. Horton, M. Jones, L. Kerr, B. Lane, M. Lauder, R. Leon, B. Palmer, G. Peace, H. Keighley-Peach, L. Ralph, H. Rickard, B. Sleigh, M. Stevenon, H. Swift, A. Warburg, P. Wilson.

Men: P. Arnold, F. Brooke, E. Davy, V. Evans, P. Fettes, T. Ford, R. Lloyd, H. Lutman, C. Matthews, G. Nicholson, P. Pears, F. Rendall, F. Sharp, M. Saunders, W. Wait.

## Ballet:

Y. Alderson, M. Durham, R. Hereford, C. Jenkinson, L. Kalischer, R. Long, F. Morrison, F. Munn, S. Read, F. Samuel, S. Sewell, H. Straker Nesbit, O. Webb, K. Webster.

The Performers, Orchestra and Stage Band number 141; of these, two Honorary Scholars (ex-scholars), six former pupils and nine others are not present pupils.

PLACE OF ACTION: Seldwyla, Switzerland. TIME: The Middle of the Nineteenth Century.

SCENE 1. The Fields.

SCENE 2. Outside Marti's House, six years later.

SCENE 3. The Fields.

SCENE 4. In Marti's House. Transformation to Church.

SCENE 5. The Fair at Berghald.

SCENE 5. The Paradise Garden.

Intervals between scenes 3 and 4, and scenes 4 and 5. The Interlude between scenes 5 and 6 is known as "The Walk to the Paradise Garden."

Manager—John B. Gordon, HON. A.R.C.M.

The Music prepared under the direction of Hermann Grünebaum, HON. R.C.M. and Constant Lambert.

Dances arranged by Mary Skeaping.

Leader of the Orchestra—Ralph Nicholson, A.R.C.M.

Musical Staff—Stanley Bate, Ivan Clayton, Frederic Lewis, Alan Melville,

Michael Mudie, Phyllis Norbrook.

Stage Manager—Marjorie Haviland. Assistant Stage Manager—Aileen Hynes.

Scenery made by Max Leslie, painted by Simpson Robinson.

Dresses by Mrs. Gotch, HON. R.C.M.

Master Mechanist—Max Leslie. Electrician—J. Hughes.

## COLLEGE CONCERTS

## WEDNESDAY, 23rd MAY (Chamber)

SONATA for Violin and Pianoforte in D minor, Op. 108... .. Brahms

JOHN KUCHNY (Associated Board Exhibitioner).

ROBERT SOUTH, A.R.C.M. (Scholar).

SONGS ... .. a. Die Mainacht ... .. Brahms  
b. Dein blaues Auge ... ..  
c. Wehe, so willst du mich wieder ... ..

JOAN COPE (Operatic Exhibitioner).

Accompanist: GEORGE LOUGHLIN (Liverpool Scholar).

PIANOFORTE SOLO ... .. Rhapsody ... .. John Ireland  
ISOBEL WATTS (Exhibitioner).

VIOLIN SOLO ... .. Sonata in A major ... .. Handel  
PEGGY PARISH (Scholar).

Accompanist: STANLEY BATE (Scholar).

SONGS ... .. a. Break in grief ... .. Bach  
b. My heart ever faithful ... ..  
MAUDE SEXTON.

Accompanist: CHARLES GROVES (Exhibitioner).

SONATA for Violoncello and Pianoforte, in B major, Op. 8 ... .. E. von Dohnanyi  
WILLEM DE MONT (Scholar).

CONSTANCE FARRINGTON, A.R.C.M.

ORGAN SOLO ... .. Prelude and Fugue in C major ... .. Bach  
GEORGE T. MILES (Kent Scholar).

## THURSDAY, 31st MAY

PIANOFORTE SOLOS ... .. a. Elégie ... .. S. Rachmaninoff  
b. Polonaise in A flat ... .. Chopin

MARY DE GRUCHY, A.R.C.M.

VOCAL QUARTETS ... .. a. Dieu, qu'il la fait bon regarder (Trois Chansons) ... .. Debussy  
b. Madrigal ... .. Fauré

MAY BARTLETT, A.R.C.M. (Scholar).

GRACE BODEY, A.R.C.M. (Scholar).

HOWARD HEMMING (Loverhulme Exhibitioner).

ROWLAND ROBSON, A.R.C.M. (Scholar).

Accompanist: HARRY PLATTS, A.R.C.M.

PIANOFORTE SOLOS ... .. a. Sonata in D ... .. D. Scarlatti  
b. Les Abeilles ... .. Couperin  
c. Chanson pour la chérie... .. Alexandre Tcherepnine

(Transcriptions Slaves No. 2)

d. Variations and Fugue on an original theme ... .. I. Paderewski

MIRIAM LEE, A.R.C.M. (Edmund Grove Exhibitioner).



SONGS	...	...	...	a. Twilight Fancies ... .. }	...	...	F. Delius
				b. The nightingale has a lyre of gold ... }	...	...	
				c. Du meines Herzens Krönelein ... }	...	...	R. Strauss
				d. Schlagende Herzen ... .. }	...	...	
				CECILY ARNOLD, A.R.C.M.			
				Accompanist: JANET CAMERON, A.R.C.M. (Exhibitioner).			
PIANOFORTE SOLOS	...	...	...	a. Courante in F minor ... .. }	...	...	D. Scarlatti
				b. Study in A flat, Op. 25... .. }	...	...	Chopin
				c. Intermezzo in C, Op. 119, No. 3 ... }	...	...	Brahms
				d. Clair de lune, Op. 25, No. 3 ... .. }	...	...	Scherbatcheff
				e. Lesghinka, Op. 11, No. 10 ... .. }	...	...	S. Liapounov
				JAMES McCORMACK, A.R.C.M. (Edmund Grove Exhibitioner).			
VOCAL QUARTETS	...	...	...	Eight New Nursery Rhymes ... .. }	...	...	Walford Davies
				a. The apology ... .. }	...	...	
				b. Old woman ... .. }	...	...	
				c. A tragedy ... .. }	...	...	
				d. A little old man ... .. }	...	...	
				e. The fly and the bumble bee ... }	...	...	
				f. Bless you ... .. }	...	...	
				g. An old cradle song ... .. }	...	...	
				h. O my little sixpence ... .. }	...	...	
				MAY BARTLETT, A.R.C.M. (Scholar).			
				GRACE BODEY, A.R.C.M. (Scholar).			
				HOWARD HEMMING (Leverhulme Exhibitioner).			
				ROWLAND ROBSON, A.R.C.M. (Scholar).			
				Accompanist: HARRY PLATTS, A.R.C.M.			
PIANOFORTE SOLO	...	...	...	L'ile joyeuse ... .. }	...	...	Debussy
				MARIE L. CASTILLO (Associated Board Exhibitioner).			

## TUESDAY, 5th JUNE

## (Second Orchestra and Senior Conductors' Class)

OVERTURE	...	...	...	Hansel and Gretel ... .. }	...	...	Humperdinck
				Conductor: MARGARET PATERSON.			
SYMPHONIC VARIATIONS for Pianoforte and Orchestra	...	...	...	...	...	...	César Franck
				SYLVIA B. CATES (Associated Board Exhibitioner).			
				Conductor: DENIS MULGAN.			
ARIA	...	...	...	Pace, Pace, mio Dio ... .. }	...	...	Verdi
				(La Forza del Destino)			
				MARJORIE STEVENTON, A.R.C.M. (Marianne Rowe Scholar).			
				Conductor: MICHAEL MUDIE.			
SYMPHONY in C major, No. 2	...	...	...	...	...	...	Schumann
				(two movements only)			
				Conductors: 1. FREDERICK WAINE. 2. FRANK BURY.			
CONCERTO for Pianoforte and Orchestra, in F major, Op. 92	...	...	...	...	...	...	A. Glasounow
				MAISIE ALDRIDGE, A.R.C.M.			
				Conductors: 1. REGINALD GOODALL. 2. RONALD ONLEY.			
"In the Street of the Ouled Nails"	...	...	...	...	...	...	Holst
				(From the Oriental Suite Beni Mora)			
				Conductor: MR. W. H. REED, M.V.O., HON. R.C.M.			

## FRIDAY, 8th JUNE (First Orchestra)

OVERTURE	...	...	...	Beatrice and Benedick ... .. }	...	...	Berlioz
CONCERTO for Pianoforte and Orchestra, in D minor, Op. 15	...	...	...	...	...	...	Brahms
				ROBERT SOUTH, A.R.C.M. (Klallmark Scholar).			
ARIA	...	...	...	Salce, Salce (Otello) ... .. }	...	...	Verdi
				MARJORIE LEE, A.R.C.M. (Hon. Operatic Exhibitioner).			
SYMPHONIC SUITE	...	...	...	Scheherazade ... .. }	...	...	Rimsky-Korsakov
				Conductor: MR. JULIUS HARRISON			

## THURSDAY, 21st JUNE (Chamber)

SONATA for Violin and Pianoforte, in C minor	...	...	...	...	...	...	Yorck Bowen
				1st Movement			
				ISIDORE MICHAELS, A.R.C.M. (Director's and Gowland Harrison Exhibitioner).			
				F. DEREK KIDNER, A.R.C.M. (Scholar).			
PIANOFORTE SOLO	...	...	...	a. Idylle ... .. }	...	...	N. Medtner
				b. Au bord d'une source ... .. }	...	...	Liszt
				MIRIAM HAINES, A.R.C.M.			
SONGS	...	...	...	a. The Lost One ... .. }	...	...	Granville Bantock
				b. The River ... .. }	...	...	Elgar
				GWENDOLINE GASPER, A.R.C.M.			
				Accompanist: PHYLLIS NORBROOK, A.R.C.M. (Janet Heriot Thomson Scholar).			
SONATA for Violin and Pianoforte, No. 3	...	...	...	...	...	...	Delius
				MARY MARTIN, A.R.C.M. (Associated Board Exhibitioner).			
				CHARLES GROVES (Exhibitioner).			

SONGS	...	...	...	...	a. Bist Du bei mir	...	...	...	...	<i>Back</i>
					b. Marienlied	...	...	...	...	<i>Marx</i>
					c. Die Vogel	...	...	...	...	<i>Schubert</i>

GRACE PEACE (Scholar).

Accompanist: GEORGE LOUGHLIN (Liverpool Scholar).

QUINTET for Strings, in E flat, Op. 97	...	...	...	...	...	...	...	...	...	<i>Dvorak</i>
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RONALD ONLEY, A.R.C.M. (Director's and Gowland Harrison Exhibitioner).

BARBARA STEPHENS.

ISIDORE MICHAELS, A.R.C.M. (Director's and Gowland Harrison Exhibitioner).

BERYL BARRATT, A.R.C.M.

BUNTY BROWN (Honorary Exhibitioner).

## TUESDAY, 26th JUNE (Chamber)

ORGAN SOLO	...	...	...	...	Introduction and Fugue on the 94th Psalm	...	...	...	...	<i>Reubke</i>
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MARY SANDERS (Exhibitioner).

SONGS	...	...	...	...	a. Widmung	...	...	...	...	<i>Schumann</i>
					b. Traume	...	...	...	...	<i>Wagner</i>
					INEZ M. HADDOW.					

Accompanist: JANET CAMERON, A.R.C.M. (Exhibitioner).

PIANOFORTE SOLOS	...	...	...	...	a. Poissons d'or	...	...	...	...	<i>Debussy</i>
					b. La Soiree dans Grenade	...	...	...	...	
					c. Alborado del Gracioso	...	...	...	...	<i>M. Ravel</i>
					HARRY PLATTS, A.R.C.M.					

VOLONCELLO SOLO	...	...	...	...	Kol Nidrel	...	...	...	...	<i>Max Bruch</i>
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NESTA FRANKLIN (Exhibitioner).

Accompanist: PHYLLIS NORBROOK, A.R.C.M.

SUITE, im alten Stil, for Hautboy	...	...	...	...	...	...	...	...	...	<i>Emil Krenke</i>
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MARJORIE TREVELLYAN (Honorary Scholarship Exhibitioner).

Accompanist: HARRY PLATTS, A.R.C.M.

SONGS	...	...	...	...	a. El Paño Moruno	...	...	...	...	
					b. Cancion	...	...	...	...	
					c. Nana	...	...	...	...	<i>Manuel de Falla</i>
					d. Seguidilla Murclana	...	...	...	...	
					CLAUDIA RUSSELL-BROWN.					

Accompanist: STANLEY BATE (Scholar).

PIANOFORTE SOLO	...	...	...	...	Jeux d'Eau	...	...	...	...	<i>M. Ravel</i>
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RUTH EARLY, A.R.C.M. (Exhibitioner).

(a) PHANTASY QUARTET FOR STRINGS, in A major	...	...	...	...	...	...	...	...	...	<i>Hurstone</i>
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(b) PHANTASY QUARTET FOR STRINGS	...	...	...	...	An Irish Melody	...	...	...	...	<i>Frank Bridge</i>
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ISIDORE MICHAELS (Director's and Gowland Harrison Exhibitioner).

JOHN KUCHMY (Associated Board Exhibitioner).

H. ROY PATTEN, A.R.C.M. (Honorary Exhibitioner).

DENYSE HOLDAWAY (Scholar).

## TUESDAY, 3rd JULY (Sonatas and Vocal Quartets)

SONATA for Pianoforte and Violin, in G major, Op. 78	...	...	...	...	...	...	...	...	...	<i>Brahms</i>
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CELIA MORRIS, A.R.C.M. (Scholar).

BARBARA MOUNSEY (Exhibitioner).

SONATA for Pianoforte and Violin, in F major	...	...	...	...	...	...	...	...	...	<i>Grieg</i>
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BARBARA KERSLAKE, A.R.C.M. (Scholar).

E. MARGARET BINNS, A.R.C.M. (Exhibitioner).

VOCAL QUARTETS	...	...	...	...	Four Songs from England's Helicon	...	...	...	...	<i>Ernest Walker</i>
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a. The Shepherd's Consort.

b. Damelus' song to his Diaphenia.

c. Love, the only price of love.

d. Wodenfride's song in praise of Arnargana.

MARJORIE AVIS (Wilson Scholar). KATHLEEN WHITLOCK (Scholar).

FRANK BROOKE. PHILIP R. ARNHOLD.

SONATA for Violin and Pianoforte, Op. 13	...	...	...	...	...	...	...	...	...	<i>Fauré</i>
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EVELYNE PEARSON (Associated Board Exhibitioner).

MARGERIE FEW (Associated Board Exhibitioner).

SONATA for Violin and Pianoforte, No. 1, in B minor	...	...	...	...	...	...	...	...	...	<i>Bach</i>
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MARGARET MEACHAM (Associated Board Exhibitioner).

DORA LIVERSY, A.R.C.M.

## TUESDAY, 10th JULY

### (Second Orchestra and Senior Conductors' Class)

OVERTURE	...	...	...	...	Der Freischütz	...	...	...	...	<i>Weber</i>
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Conductor: MICHAEL MUDIE.

ARIA	...	...	...	...	From mighty kings (from <i>Julius Maccabaeus</i> )	...	...	...	...	<i>Handel</i>
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MAUDE SEXTON.

Conductor: FREDERIC WAINE.

- CONCERTO for Pianoforte and Orchestra, in A minor, Op. 1 ... .. *Grieg*  
 GLADYS M. HAIR, A.R.C.M. (Bruce Scholar).  
 Conductors:  
 1. REGINALD GOODALL. 2. MARGARET PATERSON. 3. VAL ROBERTSON.  
 RHAPSODY for Orchestra ... .. *Butterworth*  
 ... A Shropshire Lad ... ..  
 Conductor: JOAN BICKERS.  
 SYMPHONY in C major (No. 36, B. & H.) (K. 425)... .. *Mozart*  
 Conductors:  
 1. JOHN CRUFT. 2 & 3. RALPH NICHOLSON. 4. TERENCE WHITE.  
 PRIZE SONG (from *Die Meistersinger*) ... .. *Wagner*  
 HOWARD HEMMING (Leverhulme Exhibitioner).  
 Conductor: RONALD ONLEY.  
 INTRODUCTION (Act III) ... ..  
 DANCE OF APPRENTICES ... ..  
 PROCESSION OF THE MASTERS } *Die Meistersinger* ... .. *Wagner*  
 Conductor: ALAN MELVILLE.  
 Conductor: MR. W. H. REED, M.V.O., HON. R.C.M.

#### THURSDAY, 19th JULY (Chamber)

- QUARTET for Strings ... .. "Emperor" ... .. *Haydn*  
 EVELYNE PEARSON (Associated Board Exhibitioner).  
 J. BERRSFORD VERITY (Associated Board Exhibitioner).  
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner).  
 BERNARD RICHARDS, A.R.C.M. (Scholar).  
 QUARTET for Strings, in B flat (K. 458) ... .. *Mozart*  
 HUGH McCLEAN (Associated Board Exhibitioner).  
 DORCAS McCLEAN (Associated Board Exhibitioner).  
 GEORGINA McCLEAN (Associated Board Exhibitioner).  
 MARJORIE GIBB (Scholar).  
 SEXTET for Strings, in B flat, Op. 18 ... .. *Brahms*  
 GERALD EMMES, A.R.C.M.  
 RALPH NICHOLSON, A.R.C.M. (Exhibitioner).  
 NORA WILSON, A.R.C.M. (Leverhulme and Esther Greg Exhibitioner).  
 WENDY HANSON, A.R.C.M. (Exhibitioner).  
 JAMES WHITEHEAD, A.R.C.M. (Morley Scholar).  
 WILLEM DE MONT (Scholar and Leverhulme Exhibitioner).

#### FRIDAY, 20th JULY (Concertos, First Orchestra)

- CONCERTO for Violin and Orchestra, in B minor, Op. 61, No. 3 ... .. *Saint-Saëns*  
 DORCAS McCLEAN (Associated Board Exhibitioner).  
 SCENE ... .. *Weber*  
 ... Softly Sighs (*Der Freischütz*) ... ..  
 MARGARET CARRIER, A.R.C.M. (Lilian Eldée Scholar).  
 CONCERTINO for Clarinet and Orchestra ... .. *Busoni*  
 STEPHEN WATERS (Pringle Scholar).  
 TWO DANCES for Harp and String Orchestra ... .. *Debussy*  
 1. Danse sacrée. 2. Danse profane.  
 VERA PRYCE-TIDMAN, A.R.C.M.  
 DUEL ... .. *Mozart*  
 La ci darem la mano (*Don Giovanni*) ... ..  
 MARGARET BLYTHE (Operatic Exhibitioner).  
 FRANCIS RENDALL (Exhibitioner).  
 VARIATIONS ON A NURSERY RHYME, for Pianoforte and Orchestra, Op. 25—  
 JOHN LOVELL (Scholar). *F. von Dohnanyi*  
 Conductor: MR. CONSTANT LAMBERT.

### THE R.C.M. PATRON'S FUND

#### THURSDAY, 17th MAY

This rehearsal was given by members of the Royal Manchester College of Music in the Hall of that College.

THE HALL ORCHESTRA

Conductor: R. J. FORBES

1. CONCERTO for Violin and Orchestra (1st movement) ... .. *Sibelius*  
 PHILIP HECHT



2. DUET, from *Aida* ... .. *Verdi*  
EVELYN DUKE and EDITH WINSTON
3. CONCERTO for Violoncello and Orchestra ... .. *Elgar*  
ALEXANDER YOUNG
4. CONCERT OVERTURE No. 1 ... .. *Arnold Cooke*  
(First performance) Awarded 3rd Prize, *Daily Telegraph* Competition

#### FRIDAY, 22nd JUNE

This rehearsal was given by members of the Guildhall School of Music at the Royal College of Music.

THE LONDON SYMPHONY ORCHESTRA  
Conductor: MR. CLARENCE RAYBOULD

1. SCENE ... .. "Hiawatha's Vision" ... .. *Coleridge-Taylor*  
ARTHUR RECKLESS
2. SYMPHONIC VARIATIONS for Pianoforte and Orchestra ... .. *César Franck*  
ELLEN COUZENS
3. MUSIC for a Ballet ... .. "The Compact" ... .. *Benjamin Frankel*  
Spring; Summer; Autumn; Winter  
(First Performance)
4. CONCERTO for Viola ... .. *Elgar*  
(The Violoncello Concerto, with the solo part arranged for Viola by Lionel Tertis)  
JOSHUA GLAZIER

#### INFORMAL CONCERTS

Five Informal Concerts (Nos. 201 - 205) were held during the term. R. Walthew's Four Meditations for clarinet were among the works performed.

#### MIDDAY RECITALS

Two Midday Recitals were given last term by Miss Mary Noble (pianoforte) and Miss Freda Swain (pianoforte). The programme of the latter consisted of contemporary pianoforte works; among those played were "My Lord Sandwich's Dream" and "Hughes's Ballet" by Herbert Howells, "The Mountain Ash" by Freda Swain, and "Sonatina," "The Darkened Valley" and "Bergomask" by John Ireland.

#### STUDENTS' EVENING RECITALS

Recital No. 104 (pianoforte and violin) by Irene Crowther and Ronald Onley. E. Goossens's Second Sonata was one of the items played. Recital No. 105 (pianoforte and violin) by Derek Kidner and Isidore Michaels. Among the violin solos were "Norse Legend" by Frank Bridge and "The Leprechaun's Dance" by Stanford. Accompanist: Harry Platts.

#### JUNIOR EXHIBITIONERS' CONCERT

The twentieth Junior Exhibitioners' Concert was held on 16th July. The programme contained eighteen numbers including "Let us now praise famous men" by Vaughan Williams with orchestral accompaniment.

## THE TERM'S AWARDS

## MIDSUMMER TERM, 1934

(S) Scholar. (E) Exhibitioner. (Op.E) Opera Exhibitioner

The Director has approved the following Awards :—

- Council Exhibitions—  
 Munn, Freda K. ... Pianoforte  
 Peart, Donald ... Viola  
 Burdon, Charlton ... Organ  
 Carter, Rita ... Singing  
 Martin, Sylvia ... Pianoforte  
 Mathieson, John ... Violin  
 Miles, M. Cecilia ... Hautboy  
 Gaspar, Gwendoline ... Singing  
 Gibson, Dorcas S. ... Pianoforte  
 Jackson, Evelyn ... Violin  
 Jones, Elizabeth ... Singing
- Extra Awards :  
 Lodge, Barbara ... Pianoforte  
 Mitchell, Marguerite ... Singing
- Clementi Exhibition for Pianists—  
 Calburn, Theodolinda
- Chappell Gold Medal for Pianists—  
 (E) Crowther, Irene
- Challen Gold Medal for Pianists—  
 Calburn, Theodolinda
- Ellen Shaw Williams Prize for Pianists—  
 (E) Harmsworth, Evelyn
- Herbert Sharpe Prize for Pianists—  
 (S) Kidner, Frank
- Henry Leslie (Herefordshire Philharmonic) Prize for Singers—  
 Divided between—  
 (S) Menzies, Norman H.  
 (S) Gordon, Marjorie R.  
 Commended—  
 (S) Bartlett, May V.
- Henry Blower Prize—  
 (S) Sharp, Frederick  
 Highly Commended—  
 (Op.E) Evans, Victor  
 (S) Hemming, Howard
- Chilver Wilson Prize for Singers—  
 Divided between—  
 (Op.E) Lauder, Margaret  
 (Op.E) Evans, Victor  
 Commended—  
 (Op.E) Barber, James
- Frank Pownall Prize for Singers—  
 Divided between—  
 (S) Robson, Rowland  
 (S) Sharp, Frederick C.
- Arthur Sullivan Prize—  
 Couper, Mary
- Ernest Farrar Prize for Composition—  
 (S) Hyde, Miriam B.
- Foli Scholarship—  
 Tenney, Gena
- Elocution Class—  
 The Director's Prize—  
 Jones, Molly
- The Registrar's Prize—  
 Gill, Bettine
- Mr. Cairns James' Improvement Prize  
 Haddow, Inez
- Highly Commended—  
 Francis, Norah  
 Lutman, Henry  
 Swift, Helen
- Council Prize for Organ Extemporizing  
 Dunncliffe, Frank H.
- Kenneth Bruce Stuart Prize for Organists  
 (S) Allt, Frederick
- Scholefield Prize for String Players—  
 (S) De Mont, Willem  
 Highly Commended—  
 (S) Gibb, Marjorie E.
- Alfred and Catharine Howard Prize for Violinists—  
 (S) Pearl, Ruth
- Dannreuther Prize for Pianists—  
 (S) Tucker, Norman W. G.
- Tagore Gold Medal—  
 (E) Smith, Audrey N.
- Esther Greg Exhibition for String Players  
 (E) Wilson, Nora
- Ashton Jonson Exhibition for Pianists—  
 (E) Barrett, May
- Alfred Gibson Memorial Prize for Violin or Viola Players—  
 (E) Hanson, Muriel W.
- Leo Stern Memorial Gift for 'Cellists—  
 Evans, Williams A. H.
- Walter Parratt Prize for Organists—  
 (S) Webber, William S.



## Scholarship Exhibitions—

Renewed to July, 1935—

Burditt, W. David	...	Horn
Castaldini, Joseph F. E.	...	Bassoon
Hambleton, Wilfred G.	...	Clarinet
Savage, Temple	...	Clarinet
Smith, Morris	...	Trombone
Wood, Ronald F.	...	Horn
Garvin, Dennis	...	Trombone

(term by term)

Elected for one year to July, 1935

Darbishire, Helga L. ... Viola

Grants for one year to July, 1935—

Pryce-Tidman, Vera M.	...	Harp
Samuel, Freda J. E.	...	Harp
Sibley, Albert V.	...	Trumpet

Tivadar Nachez Prize for Violinists—

(S) Pearl, Ruth

Director's Exhibition—

(S) Harlem, Mary (for one term)

Giulia Grisi Exhibition for Singers—

Lee, Marjorie V.

Leonard Borwick Prize for

Instrumentalists—

(E) Wilson, Nora

Opera Exhibitions—

Elected for one year to July 1935—

Benskin, Anthony F. H.

(Op.E) Blythe, Margaret

(Op.E) Cope, Dorothy J.

(Op.E) Evans, Victor

(Op.E) Hancock, Thomas W.

(Op.E) Horton, Ada M.

(Op.E) Lutman, Henry

Willson, K. B.

Elected for one term to December, 1934

Steventon, Marjorie

Opera Exhibition Grants—

For one year to July, 1935—

Benskin, Anthony F. H.

(Op.E) Blythe, Margaret

(Op.E) Cope, Dorothy J.

(Op.E) Hancock, Thomas W.

(Op.E) Horton, Ada M.

Honorary Operatic Exhibitioners—

Lane, Barbara W.

Ralph, Lola

Vowles, Jane

Tom Haigh Memorial Prize for Organists

(S) Groves, Robert S.

Louisa Dent Memorial Prize for Violinists

Simmonds, Cyril

Woltmann Memorial Gift for Violinists

Kemp, Janey S.

McEwen Prize—

(E) Williams, Eileen F.

Theodore Stier Prize for Conductors—

(S) Melville, Alan G.

Leverhulme Exhibitions—

For one year—

(E) Shrapnel, M.

(E) Wilson, Nora.

Scholarships—

Renewed for one year—

(S) Richards, Bernard R.

Raymond Stennell Prizes for Teachers'

Training Course—

Humby, Marjorie

(S) Kerslake, Barbara

(E) Barne, Betty

Berry, Marion

Goldie, Nancy

(E) Goodwin, Mary

Gould, Doris

Green, Barbara

(S) South, Robert

Kemp, Janey

Neill, Audrey

Scott-Carmichael, Rosemary

Highly commended—

Anthony, Muriel

Markland, Margaret

Morgan, Elizabeth

Commended—

Dunkley, Joan

Perkins, Ivy

(E) Watts, Isobel

Wisden, Lena

Cobbett Prizes—

Performance of Mary Couper's Phantasy

Quintet—

(E) Crowther, Irene

(E) Only, Ronald

(E) Wilson, Nora

(E) Kuchmy, John

(S) De Mont, Willem

Commended—

(S) Tucker, Norman

Emms, Gerald

(Hon.E) Patten, H. Roy

(E) Nicholson, Ralph

(Hon.E) Brown, Buntly

Performance of Miriam Hyde's Fantasy

Quartet—

(E) Pearson, Evelynne

(E) Wilson, Nora

(Hon.S) Verity, Beresford

(S) Richards, Bernard

The Harry Reginald Lewis Prize for

Opera—

Lee, Marjorie V.



## A.R.C.M. EXAMINATION

SEPTEMBER, 1934

PIANOFORTE (TEACHING)—	SINGING (SOLO PERFORMANCE)—
Bagley, Joan Margaret	a. Davies Robert
Coote, Julia Patricia	
Cowen, (Mrs.) Violet Claire Dussard	VIOLIN (TEACHING)—
Hudson, Alice	Aldridge, Alison Mary
Little, Gwendoline Vera	Kalischer, Lotte
Mendoza,	Stocker, Evelyn Joan
Anne Elizabeth Eva Doreen	
Mellanby, Joan Locke	VIOLIN (SOLO PERFORMANCE)—
a. Miller, Winifred Elsie	Rowland, (Mrs.) Dorothy
Spalding, Rosemary Isabel	Stephens, Barbara
Todd, Eleanor Onyx Slingsby	
Wright, Phillis Mary	PIANOFORTE ACCOMPANIMENT—
	Rudland, Bertha Joyce
PIANOFORTE (SOLO PERFORMANCE)—	THE TEACHING OF CLASS SINGING AND
Gould, Doris	AURAL TRAINING—
a. Kaye, Muriel	Dixon, Winifred Ruth
Reeve, Elsie Elizabeth	TROMBONE—
Sales, Ivy Elizabeth Delia	Holt, Cecil
Taylor, Marion Murray	TRUMPET—
Wellington, Joan	Overton, William James

a. Competent knowledge of Harmony

## LIST OF DATES

## CHRISTMAS TERM, 1934

TERM ENDS	...	...	...	Saturday, 15th December
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## EASTER TERM, 1935

ENTRANCE EXAMINATION	...	...	...	Wednesday, 9th January
TERM BEGINS	...	...	...	Monday, 14th January
HALF TERM BEGINS	...	...	...	Monday, 25th February
TERM ENDS	...	...	...	Saturday, 6th April

## MIDSUMMER TERM, 1935

ENTRANCE EXAMINATION	...	...	...	Wednesday, 1st May
TERM BEGINS	...	...	...	Monday, 6th May
HALF TERM BEGINS	...	...	...	Monday, 17th June
TERM ENDS	...	...	...	Saturday, 27th July

